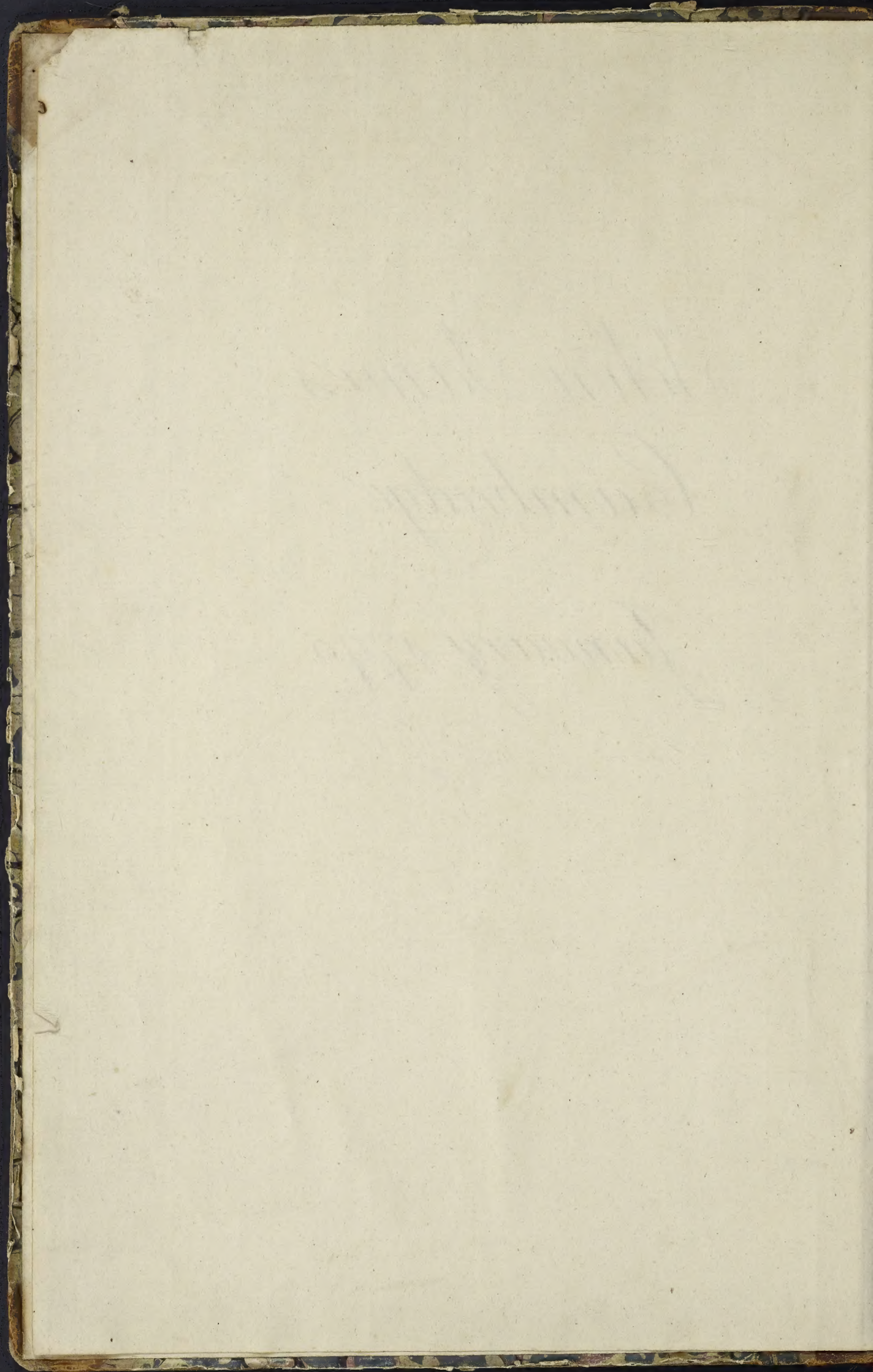


John James
Cambridge

January 1795



CRANE PLATE
DRAWING

And the other side of the same plate

A COMPLETE LIST OF THE

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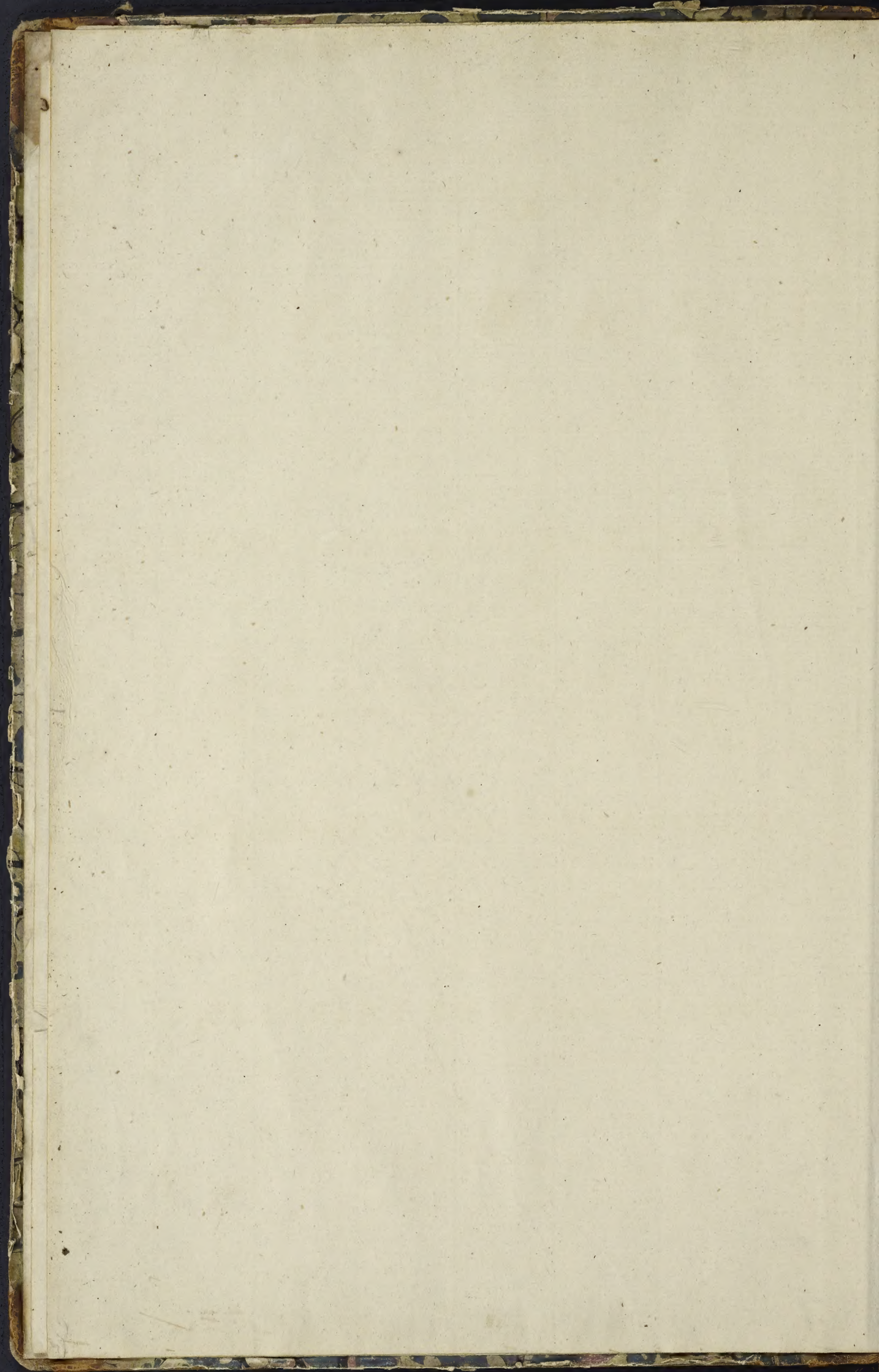
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T H E
P R I N C I P L E S
O F
D R A W I N G:

O R,
An Easy and Familiar Method for the Improvement of Youth
in the Practice of that useful ART.

B E I N G
A COMPLEAT DRAWING BOOK:

C O N T A I N I N G

A curious Collection of Examples in all the Variety of Cases;
As the several Parts of the Human Body, whole Figures, Landskips,
Cattle, &c. curiously Engraved on Copper-Plates, after the Designs of
ALBERT DURER, ABRAH. BLOEMART, CARLO MORAC, LE CLERC, HOLLAR,
and other Great Masters.

To which is prefix'd,

AN INTRODUCTION TO DRAWING;

C O N T A I N I N G

An Account of the Instruments and Materials used in DRAWING, and the Method of
managing them; with Easy and Proper LESSONS for a YOUNG BEGINNER, tending
to form his Judgment and direct his Practice.

Translated from the FRENCH of

Monfieur GERARD DE LAIRESSE,

And improved with Abstracts from C. A. DU FRESNOY.

The SIXTH EDITION.

L O N D O N:

Printed for JOHN BOWLES, at the *Black Horse* in *Cornhill*;
and CARINGTON BOWLES, in *St. Paul's Church Yard*.

M.DCC.LXIV.

The A R T of D R A W I N G.

Of D R A W I N G in general.

DR A W I N G is the art of representing by lines and shades, the figure of any object we see, or of any form we conceive an idea of in the mind.

It is a most ingenious, useful and elegant art; and the study of it ought to be encouraged in every youth, that discovers an inclination or genius towards the practice thereof, whatever station of life he may be placed in. Its utility is so very extensive, there are few arts, and few professions in which it is not serviceable. All designs and models are executed by it. Mathematicians, engineers, architects, mariners, gardeners, embroiderers, weavers, and a multitude of other professions, have frequent occasion to practise it. In most stations it is useful, from the general who commands an army, to the mechanic who supports himself by handicraft.

A person who has knowledge in drawing, and a capacity of performing it, usually sees and remembers the form, shape, and other circumstances of objects, more minutely and perfect than one unacquainted with the art; and possesses an accomplishment, exceedingly desirable both for amusement and use: he is qualified to take on the spot the sketch of a fine building, of a beautiful prospect, of any curious production of art, or of uncommon and striking appearances in nature, and to bring home for future inspection and service, the forms of objects which yield entertainment in journies and distant places.

This ingenious art not only affords a very pleasing entertainment to men of leisure and fortune, in a variety of instances, but enables them to judge the propriety of designs, for such works as they intend to have executed: to lay down and exhibit their construction, and vary and improve the plan most to their own liking.

Of all others, this art has the greatest number of admirers, and no wonder, since in a kind of universal language, understood by all men; it represents to our view, the forms of innumerable objects we have no other ways of beholding: and helps us to the knowledge of many of the works in nature or art, which any other method of describing would be insufficient to give an idea of. It transmits to our view things long since past, and preserves the forms of others, that will soon perish. It represents the deeds of people and actions for many ages dead; and hands down to us the features and resemblances of our ancestors, and of other valuable and renowned persons of former generations. The esteem of this excellent art is not confined to adults; children admire it, and often by the power of a natural genius, draw a variety of objects in such a manner as to excite commendation.

For the instruction of youth in this useful art, the following rules are laid down, and a course of proper lessons exhibited for their practice.

General RULES to be observed.

WHETHER you draw after nature, or the performances of others, the hand can only express by lines and shades, those forms and ideas which have impressed the mind. Hence the utility appears of accustoming the mind to a curious and attentive observation of objects, especially of those intended for imitation: its impressions will hereby be strengthened; its conceptions will be more exact and just; and the hand will delineate with greater ease and correctness, those forms which are clearly and strongly retained in the memory.

Inform your judgment of the properties and excellencies of a drawing well executed. In this knowledge the mind will make quick improvement, by a frequent attentive inspection, of the performances of those who have excelled. In viewing them, contemplate the freedom and boldness of the outline; the correctness or justness of the proportion of the several parts; the character which is peculiar and distinguishing in every figure, and expressive of the circumstances it is supposed to be in; the elegance, or that which gives a kind of delicacy, or certain agreeableness which pleases every one; the perspective, or representation of the parts according to their situation with respect to the point of sight. If the judgment be well informed in these particulars, the young practitioner will make much greater improvement, than can possibly be attained, if he proceeds in practice without a due regard to increasing knowledge and judgment.

*More to the genius than the hand we owe,
From this the beauties of your art must flow.*

The labour of the hand must second and support that of the brain. To become an able artist, the art must be made habitual. An easy and just expression is only to be gained by constant practice. In all arts, the rules are learned in a little time, but the practice requires a long and severe diligence. The hand should be improved in practice, and the mind in judgment every day.

Let your first practice be employed in imitating the most plain and simple objects: in accustoming your hand to draw straight lines, perpendicular and horizontal ones; circular and irregularly curved lines. This method will be useful in bringing the hand to a facility of operation. Moreover, these lines are the rudiments of all objects that can be expressed; they bound and circumscribe every figure: all its parts or members are composed of them. A little time may be advantageously employed in drawing after plain inanimate figures, which require strokes of various curvings. After this draw the particular features of the face, beginning with the eye, the nose, the mouth, the ears. Draw them in their different positions. Persevere in copying several times after the same example, before you make the transition to a new one. You cannot expect to draw an entire head or face, till you are capable of performing the parts separately: nor of copying with pleasure and improvement those objects which require more art and time, till you have acquired a customary exercise of patience, and a freedom and exactness in copying those that are easier.

Sketch your outline at first very faint, that the amendment of it may be performed without its appearing to be re-touched: endeavour at a graceful freedom, boldness, and just proportion of all its parts; in these the excellency of a good outline consists. It should be drawn with flowing and gliding strokes, not swelling suddenly, but with gradual risings, such as might just be felt in statues. Be careful that it loses nothing of its freedom and boldness, when you correct it by reducing some parts, and swelling others. The outline on that side nearest the light, must be fainter than the other. The surest and most improving method of practice, is to sketch outlines for a considerable time, without attempting to shade any of them; and to make numbers of sketches from the same pattern, imitating as nearly as you can every stroke, and carefully to compare each of your copies with the original, that you may observe wherein it is faulty, and avoid those errors in your next sketch. A good outline is of the greatest importance and extent in the art of
B drawing;

drawing; an ability to make it can only be acquired by application and practice.

Proceed slowly in your first attempts, making it your care to secure every stroke, and rather to produce one good sketch than in a heedless manner to hurry over a number of bad ones. View your original with close attention; ponder upon the length, the breadth, and the form of each part; their proportions to one another, and to the whole; the distance from one part to the other; which of them lie parallel, and which underneath the other. In considering what parts are opposite to each other, you may conceive, or occasionally draw, a perpendicular line from the top to the bottom, and a strait line from side to side, and notice what parts are marked by these lines, and in what manner others deviate from them. This observation may be made by laying your ruler across the work, and observing the parts intersected thereby.

Sketch out the general appearance of the whole in very faint strokes, without regarding the minute particulars and little turns, these may be added afterwards. Review your sketch after it has been laid aside for some time, comparing it again with the original: faults may then appear which were undiscovered before. This method of practice, tends to make you more perfect in any particular sketch, and by improving your knowledge of outlines and proportions, to enable you for nearer imitations after other patterns.

Proportion, or the just magnitude of the several members of a figure, with regard to one another and the whole figure, makes one essential article in every good draught. A scheme of the proportions of a graceful human figure is given in the fifth lesson, taken from the measures of antique statues, esteemed for the highest degrees of proportion. A knowledge of these will be of great service to the young student, yet it must not be supposed, that this scheme is the standard of measurement for all figures. For

Different attitudes make a sensible difference in the limbs of the same body: the muscles shift their appearances, swelling one way and narrowing another, in different movements. Thus the arm, the foot, the knee, &c. are enlarged by bending them, and the limbs are also foreshortened.

Moreover, different human bodies of agreeable appearances, have not the same measures and exact proportions in their features and limbs, therefore the eye must judge of gracefulness and proportion.

Fitness to peculiar characters should always be joined to the idea of proportion. Brawny muscular limbs are expressive of strength, and more slender forms of agility for motion. The legs of chairmen, and the shoulders of watermen, are enlarged by their different occupations. Awkward as such a figure appears, yet a thoughtless country clown is fitly expressed by a large head, short neck, high shoulders, flat stomach, thick knees and thighs, and large feet. Proportion, in these and other instances, are regulated by fitness to peculiar characters, and no exact dimensions can be given of them.

The proper materials for Drawing.

THE materials for drawing, are black lead pencils, charcoal, crayons of black, white or red chalk, or other dry colours made up into crayons; a portcrayon, Indian ink, hair pencils, crow-quill pens, a ruler and pair of compasses.

A black lead pencil is most convenient at the beginning of practice. Slope your pencil to a fine point: accustom yourself to hold it further from the point than the nib of a pen in writing; this is necessary to an easy command of hand, and to the making your strokes with freedom and boldness.

Charcoal of a fine smooth grain, slit into slender pieces for the portcrayon, is very proper for sketching, as any strokes made with it are easily brushed out with a feather or clean soft rag, if you think them wrong. Having secured your outline with charcoal, wipe it slightly over with a feather, to make the lines faint, then go over them with black or red lead, endeavouring to make them more correct. These new strokes, when wrong, may be discharged with the crumbs of stale white bread. In sketching after plaster, or academy figures, charcoal is much used, because it is easily discharged.

Chalk, the best sort of it, is free from grittiness and sand, is pretty soft, and has a kind of fatness in it. Black chalk is often used on blue or grey paper, the colour of which serves for good part of the shading, and the lights are put in with white chalk. Red chalk is used on white paper: the shades made in hatching

with it receive a softness, by rubbing them in gently in the broad strong parts with a stump made of wash-leather, and then hatching upon them again. Chalk is proper for drawing large figures; but a little experience will teach you, to be careful not to make false strokes with it, for they are very difficult to be discharged from the paper.

Crayons are any colours mixt with tobacco-pipe clay, which, while soft, and in the consistency of paste, is rolled up in pieces about the thickness of a quill, and two or three inches in length, and then being dried, are properly called dry colours. They work easiest and express themselves strongest on paper of a rough grain, and are used on coloured paper. If dark, or brownish, or near the colour of whited-brown paper, it yields a good relief to the tender parts of the work. In using these colours they are rubb'd and wrought one into another, in such a manner that no strokes appear, but the colours are mixt as if they were laid in with a brush. Many pictures after the life are painted in crayons.

Drawing with these dry colours is quick and expeditious, and when the crayons are handled with judgment they give a delicate softness; but the touch of a rude finger may spoil the fine work, or a damp place mildew it.

Indian ink does not spread and run like common ink, and the work performed with it appears much softer. It is bought in small cakes, and by mixing it with water may be made to any degree of strength, and used either with a hair pencil, or in a pen like common ink. When the young student has made some progress in drawing with his black lead pencil, and begins to use this ink, let him secure his outline as correct as he can with the black lead, then he may trace it over with a pen or hair pencil and Indian ink, and afterwards with the crumb of white bread rub out any remaining marks of his black lead pencil.

Shading with this ink is sometimes done by hatching with the pen, or making strokes crossing one another; but this is as well, or better performed with the hair pencil. A more expeditious and customary manner is washing or working the shades with the ink and hair pencils, in the same way as water colours are used. The shades made by hatching, resemble the strokes of engraved prints. In washing the shades, they appear like those in metzintino prints, in which there is not any lines.

The ruler and compasses are useful in making geometrical figures and in architecture; excepting in these instances the ruler is never to be used, and the compasses but seldom: occasionally they may be applied in nicely examining the agreement of the copy with the original, but it is best to judge in most cases by the eye only.

*And if you would the compass manage right,
Guide it not with your hands, but by your sight.*

The conduct of the tints of lights and shadows.

IT is the proper distribution of light and shade, which gives the appearance of substance, round or flat shapes, distance, and relievio or projection, to whatever bodies you represent.

Draw a circle, and according to the manner in which you shade it, it will either receive a flat, a globular, or a concave appearance. Fill it up with an even colour, or with a number of lines of the same strength, and it will resemble a body with a round circumference and flat sides. By colouring it strongest in the middle, the edges are made to retire by the gradating shades, and it receives a convex appearance like a globe. By gradually weakening the shades from the edge towards the center, the middle part will be made to retire, and a concave appearance like a basin be given to it.

Those parts of an object which have the greatest vivacity of colour, catch the sight first and appear nearest to it. By gradually weakening the colour, the other parts are made to recede from the eye, and appear farther off.

Pure and unmixed white, either brings an object nearer, or makes it to retire further. If the white be gradually weakened, and supported by a shade, it then advances; but unless it be thus forced forward, it flies off to the remotest view.

In rounding the parts of any object, the light and shade must be gradually softened into one another, and lose themselves by slow and almost imperceptible degrees.

The outline must be faint in those parts which receive the light, and strong and bold where the shades fall.

Being

Begin your shading at the top, proceed downward, and go through the whole of it with a faint shade before you give the finishing to any particular part.

A balance should be preserved between the lights and shades, they serve for a repose to one another; a broad light must therefore be accompanied with a broad shade; a fainter light with a fainter shade.

Light objects must have a sufficient strength of shadow to sustain them, and dark bodies must be relieved by a mass of light behind. Without this opposition, objects will adhere to the ground, or stick to one another; but by distributing lights and shadows to advantage, they are loosened and set free, and receive a strong relieve.

Those objects or parts of objects which come forwardst to view, must have strong and smart oppositions, and the highest finishing: those that are designed to be thrown further off, must be made still weaker, and less distinct. In nature, objects appear distinct or confused, according to their nearness or distance; the features of a face, or folds of a garment, are not distinguishable the length of a street; and the innumerable leaves of a distant plantation, look like one confused mass. A more accurate, or slighter finishing, gives to objects a relative dominion over each other as to their distances: the heightening of one, chafes another further from the sight which is not so minutely and strongly pencilled.

Give to every object such lights as are most proper to its supposed situation. In the open air, when the sun shines full upon objects, the lights must be strong and bold, and the shadows dark; if the sun is obscured by clouds, the light is more equal and universal, but not so strong and warm, and the shades must be fainter and more sweet. Artificial light tinges the object with its own colour, and occasions large shadows with bold extremities. Elementary light is pure, and more generally diffused, and the shadows it produces are softer. The projecting parts of objects are nearest to the light, catch it first, are brightest, and produce shades upon the lower parts. Consider from what point, and in what direction the light falls upon the

object, and place all your lights and shades according to that direction: if it falls perpendicular upon a man, the top of the head is then lightest, the shoulders in the next degree so, and the lower part gradually darker: the cavities and parts that bend inwards, not receiving any direct rays, are darkest of all, and the colours are lost in them. The full force of the principal light is to be only in one part, and ought not to be crossed or interrupted with little shadows. A sudden brightness is seen, and many reflections and demy tints are produced when the force of light strikes upon silks, fattins, vessels of silver, copper, or upon other glittering objects.

The very extremity of the shadowed side of objects is seldom the darkest of all, because it almost always receives a reflection of light from adjacent bodies. Reflexes are scarce sensible, except in the shadowed parts. All reflected light is supposed to carry with it part of the colour of the body which reflects it, so that those places which receive this light have their own colour mixed or tinged with the other. Much skill and accuracy is often required in management of the reflexes, as the same place many times receives them from different objects differently coloured. Every circumstance of the colour, light, and position of each figure, and what effect each has upon the other, is to be considered, and nature pursued in all the variety of mixtures.

Nature gives a vast variety of appearances in light and shade, a curious observer of them is rewarded with high delight; and the artist with much improvement. The sky always gradates one way or another: the rising and setting sun exhibit it with astonishing beauty and perfection. The variety of forms and colours reflected in water, from the sky and clouds, from trees, houses, and other objects, are exceeding beautiful to behold. Accustom yourself to consider the different effects of light falling upon objects, its various and delightful softnings and modulations in the shades, or parts which are more or less deprived of the rays; your judgment will this way be best informed by your senses, how to represent these pleasing appearances: the proper management of which, makes one of the great divisions or branches of painting.

FIRST LESSON.



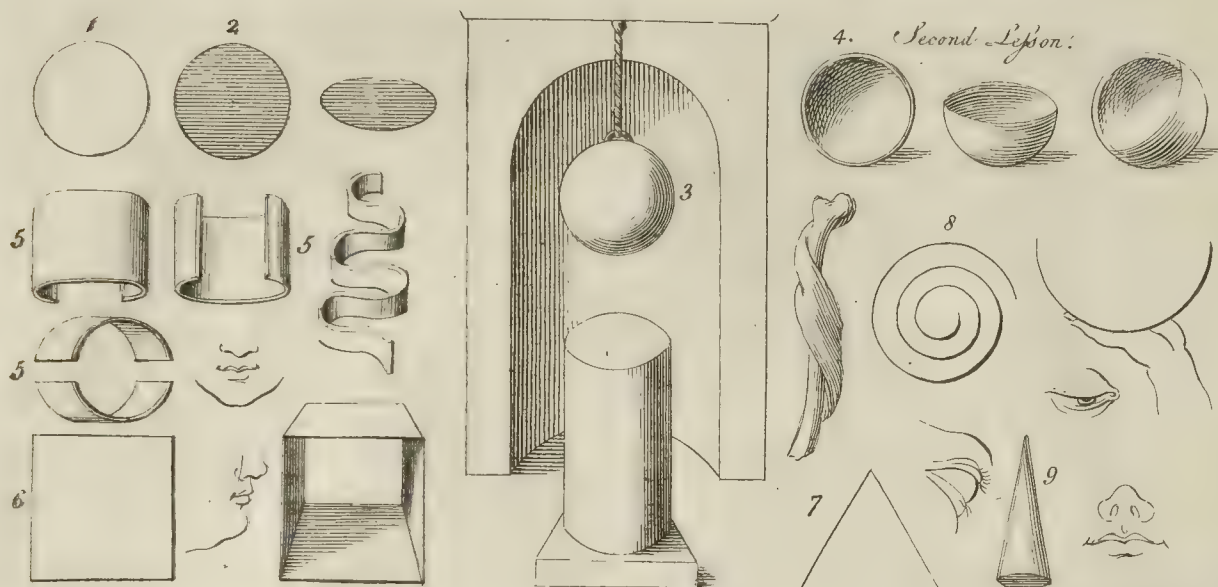
IN all arts and sciences, the learner begins with the most simple principles. The knowledge of the alphabet is an introduction to the grammar; and an ability to imitate the forms of different lines, 'tis no matter of what shape, so that they are exactly imitated, is the foundation of drawing after every kind of object.

In this first lesson the scholar is presented with many lines of different kinds for his imitation. *Viz.* Perpendicular lines marked A; that is, a line falling directly on another, so as to

make equal angles on each side. C, horizontal lines which pass from one point to another without any deviation. D, oblique lines, converging or approximating one way, and diverging or continually increasing their distance the other way. E, parallel lines which are every where equidistant from each other; at F, two semicircles are drawn from points assumed in the lower line, and the upper line being a tangent to both of them, proves the truth of its being drawn parallel. Examples are also given of various sorts of curved and twining lines, &c.

SECOND

The ART of DRAWING. SECOND LESSON.



THIS second lesson consists partly of geometrical figures, some of them with plain lines, others with their surfaces formed by light and shade.

Number 1. is a circle. 2. The circle appearing with a flat side, being filled with an equal shade. 3. A convex appearance given to the circle by light and shade. 4. A concave appearance given to it. 5. Other convex and concave surfaces. 6. A square of four equal sides. 7. An equilateral triangle.

8. A spiral, or curve line issuing from a center, and continually going off from it at every turn. 9. A cone. These, with other figures shewn in this lesson, are useful in different parts of practice.

By consulting a small treatise of Practical Geometry, by Le Clerk, the student, in a short time, will gain a knowledge of the construction of geometrical figures, very advantageous in drawing multitudes of objects.

T H I R D L E S S O N .



THIS lesson will be more pleasing to the learner than the former ones, and practising after the instances here given, will qualify him to copy more difficult representations.

F O U R T H L E S S O N .

Directions for drawing a face.

THE following leaves exhibit many examples of the features of the human face, as the eyes, nose, mouth, ears, &c. The pupil should practise after the different features in their various positions, till he able to draw them well: unless he can perform the parts separately, it will be fruitless to attempt the whole together.

Several easy examples are also given, of entire faces and heads, in various attitudes. When the student has made a progress in sketching after those in outline, there are others which are finished for him to shade after. By considering the plate annexed, he will improve his ideas of a face, and the method of drawing it, in all the changes and variations which are occasioned therein, by different turnings of the head.

The divisions and proportions of the head and face.

IN drawing a head and face, four equal parts, the length of the nose, are usually allotted from the top to the bottom.

1. From the crown of the head to the top of the forehead.
2. From thence to the top of the nose.
3. To the bottom of the nose.
4. From thence to the bottom of the chin.

The breadth of the face is divided into five equal parts; one of which parts is the length of the eye: the distance between the eyes is the measure of one part, and from the corner of the eye to the side of the face is one part. The width of the mouth is a little more than one of these parts; the width of the nose across the nostrils, a little less. The eye is divided into three parts, one of which is the measure of the pupil or sight, with the iris round it. The ear is usually the length of the nose.

These are approved proportions of a good face viewed in front, but in different beautiful subjects, the same features often vary both in length and shape.

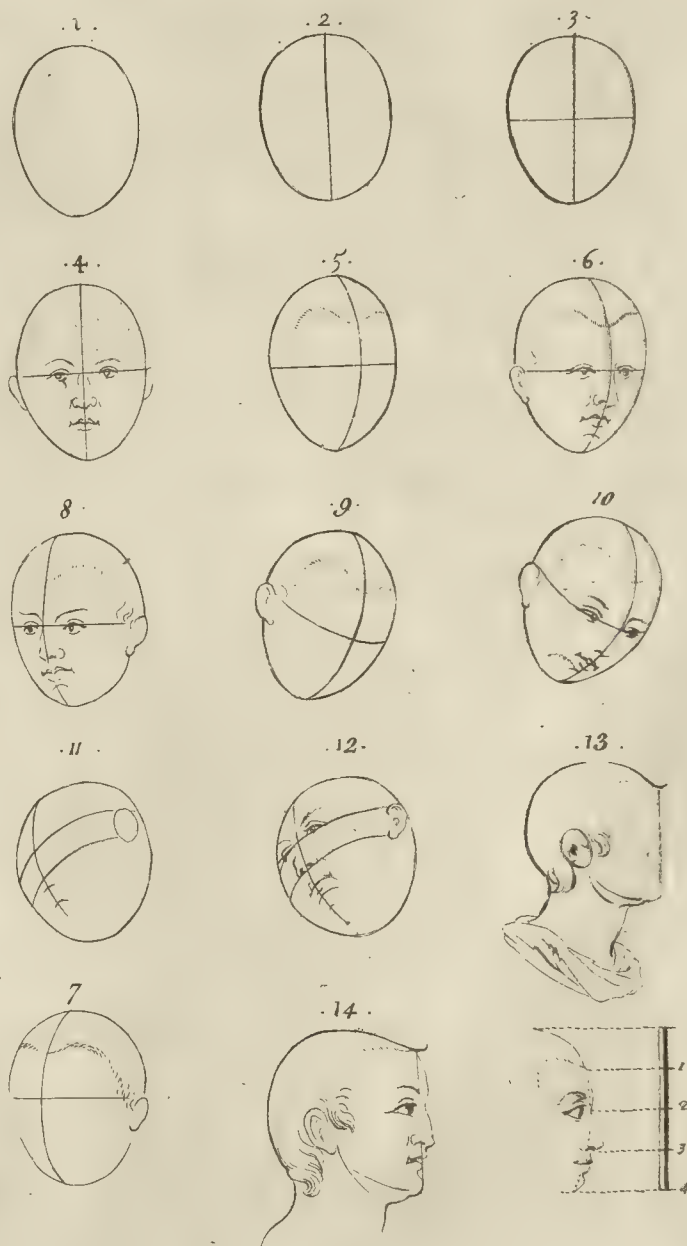
The head in general has nearly the shape of an egg or oval as in figure 1. of the annexed plate. In the middle of the oval, draw from the top to the bottom a perpendicular line as in fig. 2. Through the center of this line, draw another directly across, as in fig. 3. On these two lines the features of the face are to be drawn in their due proportions.

That the learner may apprehend more perfectly the use of these two lines, their variations in the different turnings of the head, and how the features on them appear when the face is inclining to either side, turning upwards or downwards: let him either conceive of, or procure a piece of smooth wood turned in the form of an egg. Draw a line lengthways quite round the egg, as in fig. 1. and a perpendicular from top to bottom, as in fig. 2. Divide this line into two equal parts, by another which reaches from side to side, as in fig. 3. The features being drawn on these cross lines, produce a front right face, as in fig. 4. By turning the egg a small matter to the left, or to the right, the cross lines appear more curved, as in fig. 5 and 7, and the features must be drawn on them, as shewn in fig. 6 and 8. The nose always projects beyond the perpendicular line, in proportion as the face is more or less turned aside, and more of the ear and nearest side of the face becomes visible. The first line which was drawn round the egg is no longer its boundary, but it gains a new circumferent line, by being turned into a new position. By inclining the egg downwards, and a little to the left, the cross will appear, as in fig. 9; if raised upwards, and reclining to the right, the lines appear, as in fig. 11. and the features in these instances are shewn in fig. 10 and 12. A vast variety of faces differently inclined, may be shewn by this oval or egg.

Divide the perpendicular line into four equal parts. The first must be allotted to the hair of the head. The second is from the top of the forehead to the top of the nose. The third reaches to the bottom of the nose. The fourth division includes the lips and chin. This perpendicular line divides the face breadth-ways into two equal parts: it lies exactly in the middle betwixt the eyes, runs down the midst of the nose and the gutter underneath. The middle of the mouth must always be placed on it, and the bottom of it terminates on the point of the chin.

Divide the cross line, which is the breadth of the face, into five equal parts, and place the eyes upon it, so as to leave exactly the length of one eye between them. This is to be understood of a front face, as in fig. 4. for if it turns to either side, the distance appears lessened on that side which is farthest from you. The cross line is the boundary for the top of the ears; the bottom of them is parallel with the bottom of the nose. The nostrils should not swell beyond the inner corner of the eye.

The features of a front face, when drawn upon the cross lines, according to these directions, will appear in their proper places, whatever way the oval or egg is turned, as is shewn in fig. 6, 7, 10 and 12.



Profiles, or side faces, are to be drawn by means of a perpendicular, as in figure 13, on which the forehead, nose, mouth, and chin are to be placed as in fig. 14. In these figures, the line from top to bottom is strictly perpendicular; it would be so in an oval drawn on paper, or any flat surface; but the curvity of an egg turns it out of that form, tho' for distinction sake, it is described by that name in the foregoing account.

When you mark the features in their proper places, touch them very lightly at first, and afterwards proceed on them with greater exactness. Then draw the hair, beard, and shadows about it. In all faces there are some principal touches which

give spirit, and are the characteristic thereof; these should be well considered, and carefully expressed. If the face be fat, the cheeks will seem to swell; if lean, the jaw bones will stick out, and cheeks fall in. The corners of the mouth, and middle of the eye-brows, will be elevated in agreeable sensations. The eye brows will rise up at the ends, and fall in the middle, and the corner of the mouth will sink in pain or uneasiness. The mouth by shooting forwards, and rising in the middle, expresses aversion. Every passion of the soul is visible in the features of the face; the lines and lights which are expressive of them, claim a particular attention.

FIFTH LESSON.

The measures and proportions of the human body.

WHEN the pupil can draw a face and head tolerably well, he may proceed upon the hands and feet. The hands are very important articles, and to perform them with ease and freedom, is not a little difficult; much labour should be bestowed in practising after the examples given of them in their various actions and foreshortnings. The hand, from the tip of the fore-finger to the wrist, is the length of a face, that is three quarters of a head; and this length is equally divided into two parts, one of which is for the palm of the hand. The thumb is the length of the nose; the breadth of the palm is the same as its length, equal to the length of the fore-finger. The nail of the finger is about half the joint it stands upon. The foot viewed sideways, is in length the sixth part of the figure, and may be divided into four equal parts; one of which is for the heel, two others for the sole, and the other for the toes. The great toe is commonly the length of the thumb. These proportions usually obtain, and it will be useful for the pupil to fix an idea of them in his mind, tho' there be few opportunities of applying them directly, because of the foreshortnings in which these parts appear in almost every graceful action.

The ancients commonly allowed eight heads to their figures. The moderns ordinarily divide the figure into ten faces, the face beginning at the root of the lowest hairs on the forehead, and ending at the bottom of the chin.

An human figure, divided according to this method into ten equal parts, of the length of a face, each division will reach as follows:

- The first, from the crown of the head to the nostrils.
- The second, to the hole in the neck between the collar-bones.
- The third, to the pit of the stomach.
- The fourth, to the navel.
- The fifth, to the lower part of the belly.
- The sixth and seventh, to the upper part of the knee, the thigh being the length of two faces.
- The knee contains half a face.
- From the lower part of the knee to the ankle, two faces.
- From the ankle to the sole of the foot, half a face.

A man with his arms extended, from the extremity of the longest finger of his right hand, to the longest of his left, measures as broad as he is long, viz.

From the tip of the long finger to the joint of the wrist, one face.

Thence to the elbow, one face and one third.

Thence to the juncture of the shoulder, one face and one third.

Thence to the hole in the neck, one face and one third. In all five faces, which with the five along the other arm to the tip of the middle finger, gives ten.

In measuring a figure by eight parts, each part the length of the head, the divisions allotted to them are, viz. from the crown of the head to the point of the chin, one: thence to the bottom of the breasts, one: thence to the navel, one: thence to the lower part of the belly, one: thence to the middle of the thigh, one: thence to the lower part of the knee, one: thence to the small of the leg, one: thence to the bottom of the foot, one.

The figure with his arms stretched out, measured breadthways by eight parts or heads, is divided as follows, viz. From the end of the long finger to the wrist, one: thence to the bend of the arm, one: thence to the bottom of the shoulder, one: thence over to the other shoulder, two: thence to the end of the other long finger, three.

The proportions of a man differ in some respects from those of a woman; particularly the head of a woman is less than that of a man, and her neck longer: the breasts and belly are lower: the space from the bottom of the breast to the navel, is half the length of the nose less than in men, and the thigh a third part of the nose shorter. As to the breadth, a woman has her breasts and shoulders narrower, and her haunches larger; her thighs at the place of articulation are larger: the tops of their arms and legs are larger than a man's, but downwards more slender, and their hands and feet are less.

A new born infant is not at most above four heads long, and seldom so much. At four or five years old it is about five heads long, and the length of the body increases with its age, till it arrives to the state of manhood, and attains its full proportions.

The thickness of the limbs must be adjusted agreeable to the quality and character of the figure. In general it may be noticed, that the breadth of the thigh at the thickest, is double that of the thickest part of the leg, and treble that of the smallest: but there is a difference in the contours of parts when put in different postures. Thus when the arm is bent, it is larger than when straight: the same is true of the foot and knee, and other limbs and joints.

SIXTH LESSON.

Directions for drawing the figure at full length.

BEGIN with making the oval for the head, and divide it according to the instructions already given. Agreeable to that universal rule in all just designs of comparing and proportioning every part to the first, the rest of your figure must now be proportioned to the head; therefore draw a perpendicular from the top of the oval, and mark on it eight divisions or lengths of the head for the height of the figure and adjustment of its parts. This line is also of use in placing the figure upright; and whether it be measured by eight heads or ten faces, the former lesson directs what parts of the body are to be placed on the several divisions.

Sketch the head first, then the shoulders; then draw the trunk of the body, beginning with the arm-pits (leaving the arms till afterwards) and so down to the hips on both sides,

being careful to observe the breadth of the waist. Then draw that leg which the body rests upon, and afterwards the other which stands loose. Next draw the arms, and last of all the hands. It is sometimes recommended to begin the sketch on the right side of the figure, that in the process of the work, the performer's hand may neither hide or shade any part of it, as it may happen in some draughts when begun on the left side.

To enforce a direction already given in the general rules, carefully view the original you draw after; the distance of one feature, limb, joint, muscle, &c. from another; their length, breadth, and turnings; their proportion to each other, and to the whole figure: which of them are directly under the other, which of them are parallel, and how they stand situated with regard to any part of the figure.

Preserve

Preserve a just symmetry and harmonious correspondence in all the parts of the figure, by forming them in due proportions to one another; not one arm bigger or longer than the other, or of a size ill adapted to any of the other parts. Not plump and strong limbs, with a shrivelled face or decayed body, or broad Herculean shoulders with the wasted limbs of a fribble. Take notice of the bowings and bendings of the body, and contrast the opposite parts answerable thereto. If the belly bends in, the body must stick out: if the knee bends out, the

ham must fall in: and so of every other joint in the body. Sketch your outline at first very faint, marking the general appearance and proportion of the most conspicuous and remarkable particulars with slight touches, and afterwards introduce the minute parts by tracing it over again, correcting the first sketch by little and little, until the whole contour be finished with admirable exactness. A steady even light is always to be chosen, that no glare may come on the original, or on your own work.



In drawing a naked body, whatever muscles appear, must be express'd agreeable to the rules of anatomy. They must not be subdivided into small sections, but kept as entire as possible: only the principal muscles, and those which are of signification to express that action which is represented, should be made appear. The motion or action of the figure, must always be considered in drawing the muscles; for they rise and sink, and are either less or more apparent according to the different motions of the body. The muscles of the leg which supports the body, or of an arm that lifts a weight, are fuller or more swelled than in the leg or arm which are not so em-

ployed. Those of the breast become more or less visible, by lifting up or holding down the arm.

In drawing young persons, the muscles must not appear so manifestly as in those who are elder and full grown. The same is to be observed in fat and fleshy people, and in such as are very delicate and beautiful. In women and children, scarce any muscles at all are to be express'd, and but faintly when swelled by a forcible action. In persons of an hardy and robust make, they are most apparent.

SEVENTH LESSON.

Of Drapery.

IN cloathing your figures, or casting the drapery over them with elegance and propriety, it should be considered, that the beauty of draperies consist not in the multitude of folds, but in their natural order and plain simplicity. 1. The drapery must encompass the parts loosely; when it fits too strait or close, it gives a stiffness to the figure, and seems obstructive to its motions. 2. Draw the plaits large, and following the form of the limbs underneath, that they may be distinguished from others by a due management of the light and shades. The extremities of the joints, as the shoulders, elbows, knees, &c. should be so marked as to be apparent, as far as art and probability will permit, notwithstanding they are covered. This is so material a consideration, that many artists first sketch the naked figure, and afterwards put the drapery on it. 3. The great folds must be drawn first, and afterwards broke and divided into lesser ones; and great care be taken that they do not cross one another improperly. 4. Tho' in general the folds should be large, and as few as possible, yet they must be greater or less, according to the quality of the stuff of which the drapery is supposed to consist; some, as coarse woollens make their folds abrupt and harsh, and others, as silks and fine linnens more soft and easy: the surface of some has a lustre, others are dull; some are pliable and transparent, others strong and solid. The quality of the person is likewise to be considered in the drapery. If they are magistrates or dignified personages, their robes or draperies should be large and ample; if ladies and nymphs, thin, soft, and pliable; if country clowns, ordinary people or slaves, they ought to be stout and

coarse. 5. Suit the garment and folds to the posture of the body, and the sway or action of the limbs, crooked or strait, or bending one way or another, according to their various positions, in such manner as will best express their attitude and motion. Different postures and motions vary the folds, and bring them into new forms; and whatever posture the body is supposed to be in, should be express'd by an artful complication of them; when they are well imagined, they give much spirit to every action. 6. A great lightness and motion of the drapery, are only proper for figures in great agitation, or exposed to the wind. The loose apparel in this case must all fly one way, and that part of the garment which adheres closest to the body, should be drawn before the loose part which flies from it, in order to secure the true position of the figure. 7. The closer the garment fits to the body, the narrower and smaller must be the folds. 8. The draperies which cover those parts that are exposed to great light, must not be so deeply shaded as to seem to pierce them; nor should the limbs in that situation of light be crossed by folds that are too strong, lest the great darkness of the shade give them the appearance of being broke. 9. Whenever the drapery is adorned with rich ornaments, they should be introduced with judgment and propriety, suitable to the character of the figure, and in general be used sparingly. It is altogether improper and disagreeable to them in the imaginary representation of angels, the dignity and grandeur of whose draperies, ought rather to consist in the flow of the folds, than in rich stuff and the glitter of ornaments.

EIGHTH LESSON.

Rules for drawing after models or statues.

ALWAYS chuse a north light if possible, because it is steady and most equally diffused. Darken with the shutters all the windows of the room but one, and darken the lower part of that window. The light contracted in this manner, and only admitted at an altitude above the position of the figure, will make the shadows distinct, and shew every part of it to advantage. If you are constrained to a window which has a south aspect, a transparent sash of oil'd paper will moderate the light, and take off the glare.

Sit at a distance from the model, in proportion to its size; so far that you may see the whole of it at once, which may be effected at a distance about twice or three times its magnitude. Seat yourself in such a manner, as to bring your eye upon a level with the figure.

The observations heretofore laid down, are applicable to this branch of drawing, to urge the most material of them. 1. Copy after good originals. 2. Mark out all the parts before you begin to shadow. 3. Make the contours in great pieces, without taking notice of the little muscles and other breaks. 4. Observe every stroke as to its perpendicular, parallel, and distance; and particularly so to compare, and oppose the parts that meet upon, and traverse the perpendicular, as to form a kind of square in the mind, which is the great and almost the only rule for producing a just and exact copy. 5. Carefully regard not only the model you are copying after, but also the parts you have already drawn; there being no possibility of preserving strict justness in your performance, but by comparing and proportioning every part to the first.

NINTH LESSON.

Directions for copying after paintings.

PLACE your picture in a good light, by which is meant, not only an even steady light, as directed in the former article, but also the proper light for the picture, that it may fall thereon either on the right or left side, agreeable to the lights and shadows in the painting. Seat yourself at a proper distance from it, to see the whole picture at once. 1. Observe nicely what object is placed in the middle of the picture; mark slightly the middle of your paper, and give it the same situation. 2. Observe the principal objects on the left and on the right side, how they are placed and ranged; sketch their rough form very slightly in the same disposition and proportion, till all the principal parts are marked on your paper in their proper places. 3. The expression or supposed character and circumstances of every object in the picture, must be well studied and imprinted on your mind; its attitude, posture and gesture preserved in your copy; and those parts be particularly noticed, by which the action and sentiment are represented in a strong and lively manner. 4. As the whole composition should be slightly sketch'd before you begin to finish any part, so in the shading you should go on with the whole together with a faint shade, before you finish any part. Many directions are given in the preceding essay for the lights and shades.

A common method of adjusting the distances, the situation and proportion of every object agreeable to the picture, is to divide it into little squares, and then to divide the paper for the copy into the same number of squares, and to draw in them

what is correspondent to each square. This is a sure method to enlarge or reduce a draught with exactness; but if the student accustom himself to practise by the help of these squares, he will certainly stint and confine his judgment; let him rather help it by imaginary lines, than cramp it by real ones. Let him conceive in his mind a perpendicular and an horizontal line intersecting each other in the middle of the picture, and observe what objects are crossed by them; and then suppose two such lines crossing his paper, in order to give those objects a similar situation. In the like manner the situation and proportion of all the chief parts throughout the picture may be considered, by imagining other lines traversing them, and dividing as it were the several parts of the painting into small squares. The primary qualification in the art of drawing, is a readiness of comparing and measuring by the eye all the parts of a composition, and an ability to express them with boldness and justness. This essential accomplishment is to be acquired by habit and application.

The proportion, form, and magnitude of objects, their diminution in size and lustre, are governed by the rules of perspective. A knowledge in the practical part of that science, will greatly advance the pupil's judgment and facilitate his practice; and this knowledge may be attained with surprizing ease, by consulting that plain and familiar treatise, the Jesuit's Perspective, translated by Ephraim Chambers.

TENTH LESSON.

For drawing landscapes or rural scenes after nature.

HAVING fixt your station, and determined what extent of view to delineate, draw the horizontal line faintly, and mark it into three divisions, then divide in your mind the landscape into three divisions likewise. Sketch the middle division first, then that on the left hand, afterwards that on the right. Observe, 1. What objects fall under one another, and mark them on your paper accordingly. 2. What objects range on a level with each other between the two sides, and place them parallel in your draught. 3. Remark what objects are

seen through the intervals of other particular objects, and give them the same apparent situation. 4. Endeavour to sketch all the objects in their proportional magnitudes and distances; they gradually diminish as they are farther removed from the eye, and it is this diminution with gradual softening and indistinctness, which gives distant objects their remote appearance. There are certain infallible rules in perspective for the management of this important article. 5. Make all your lights and shades fall one way.

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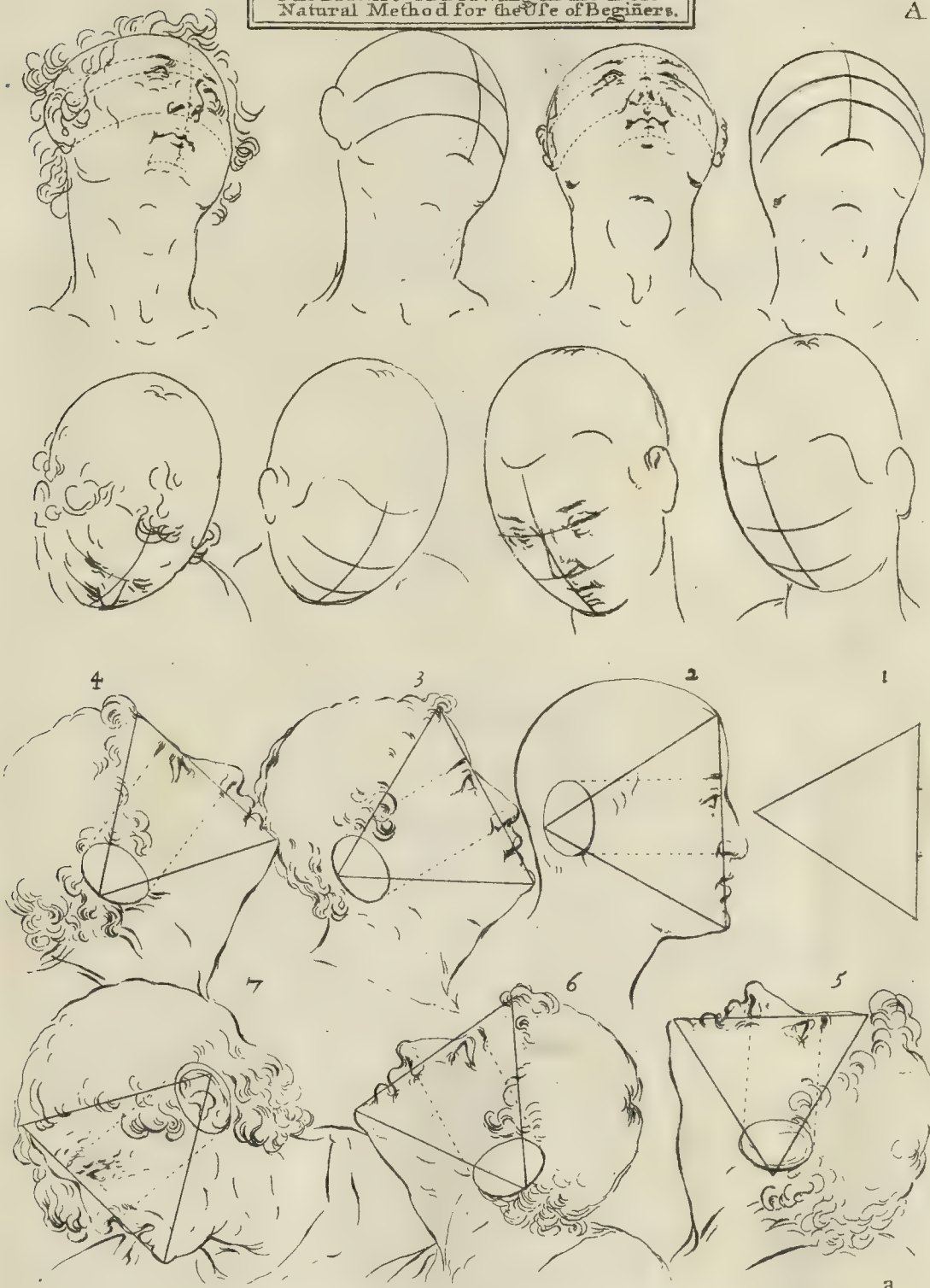
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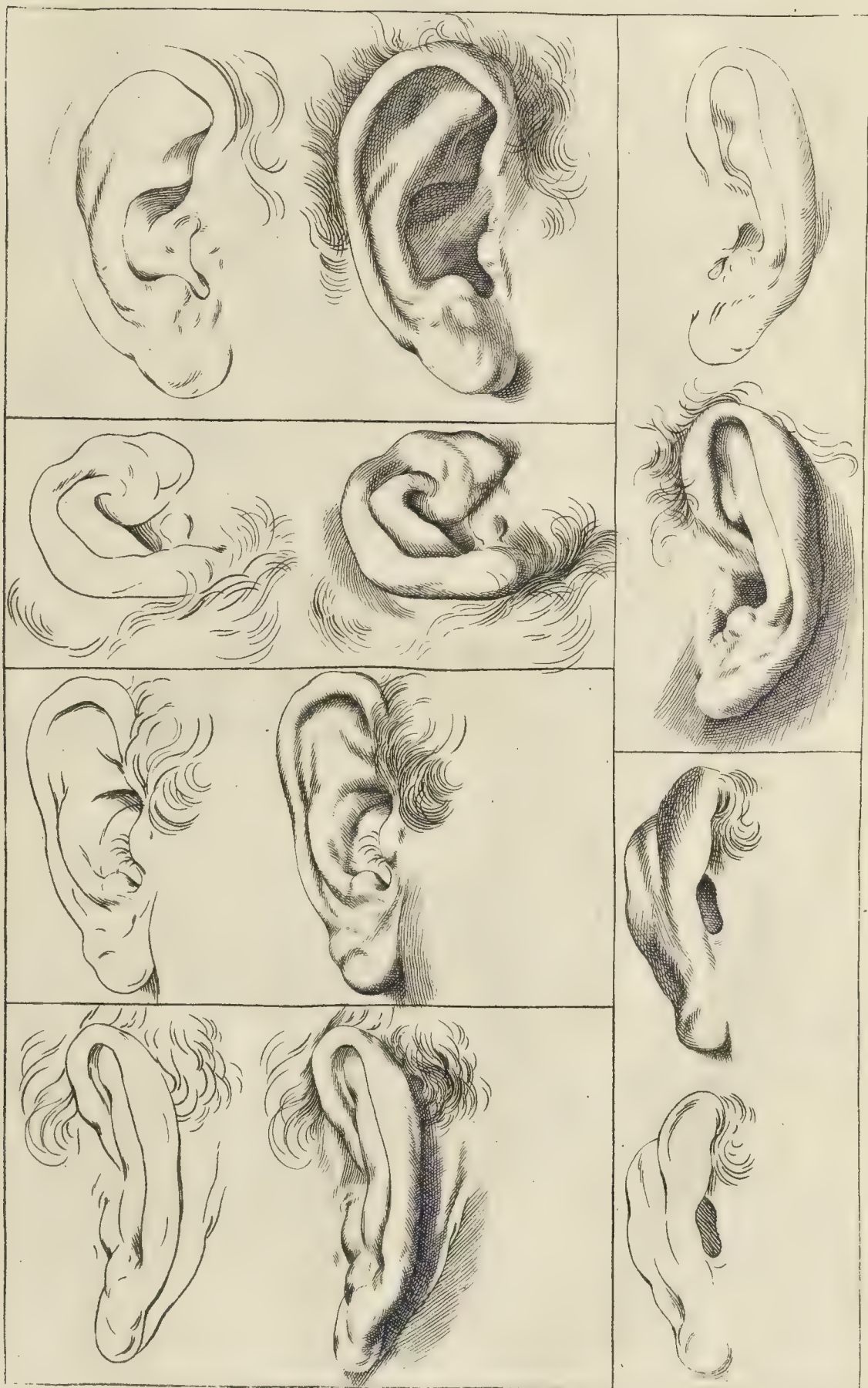


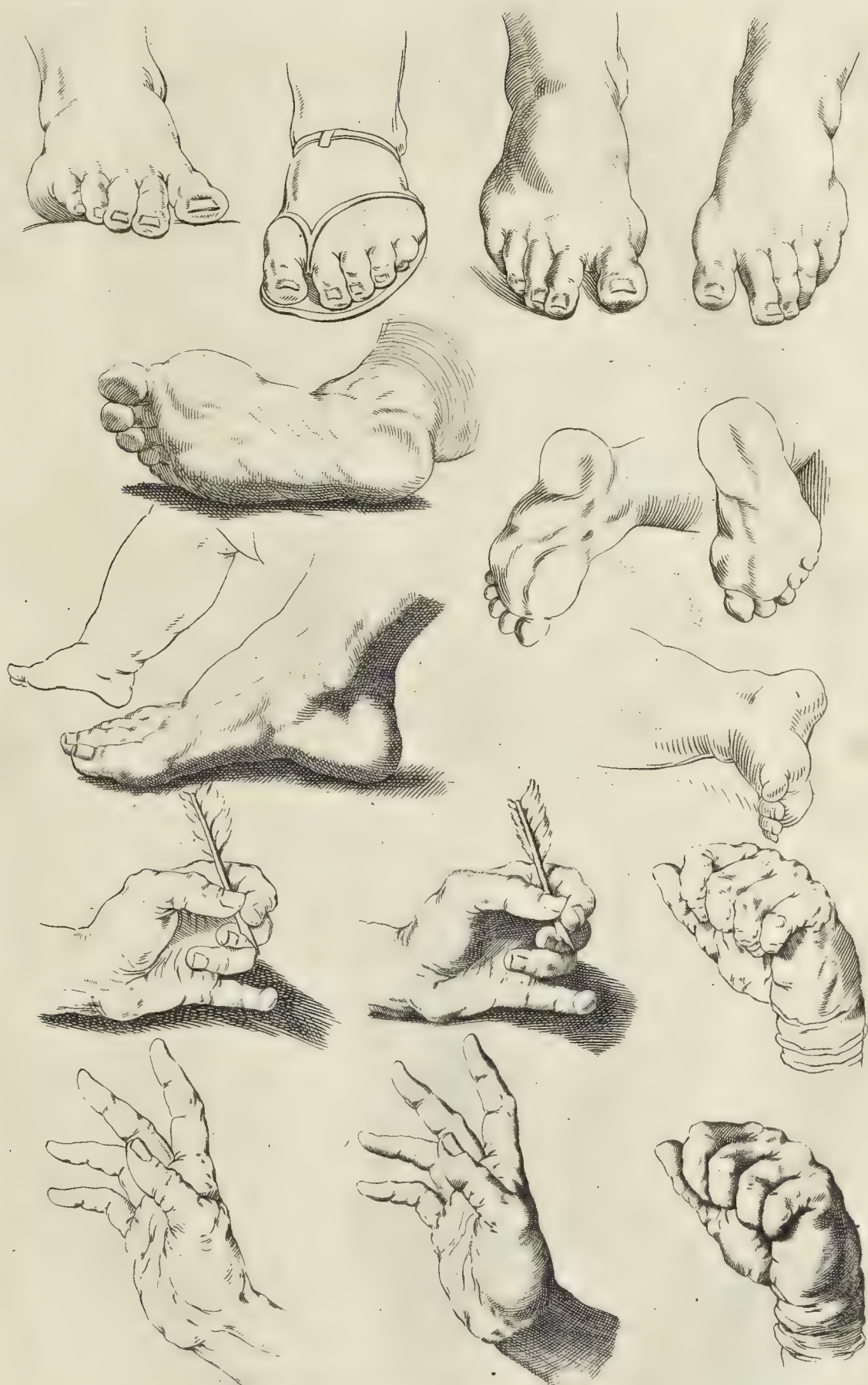
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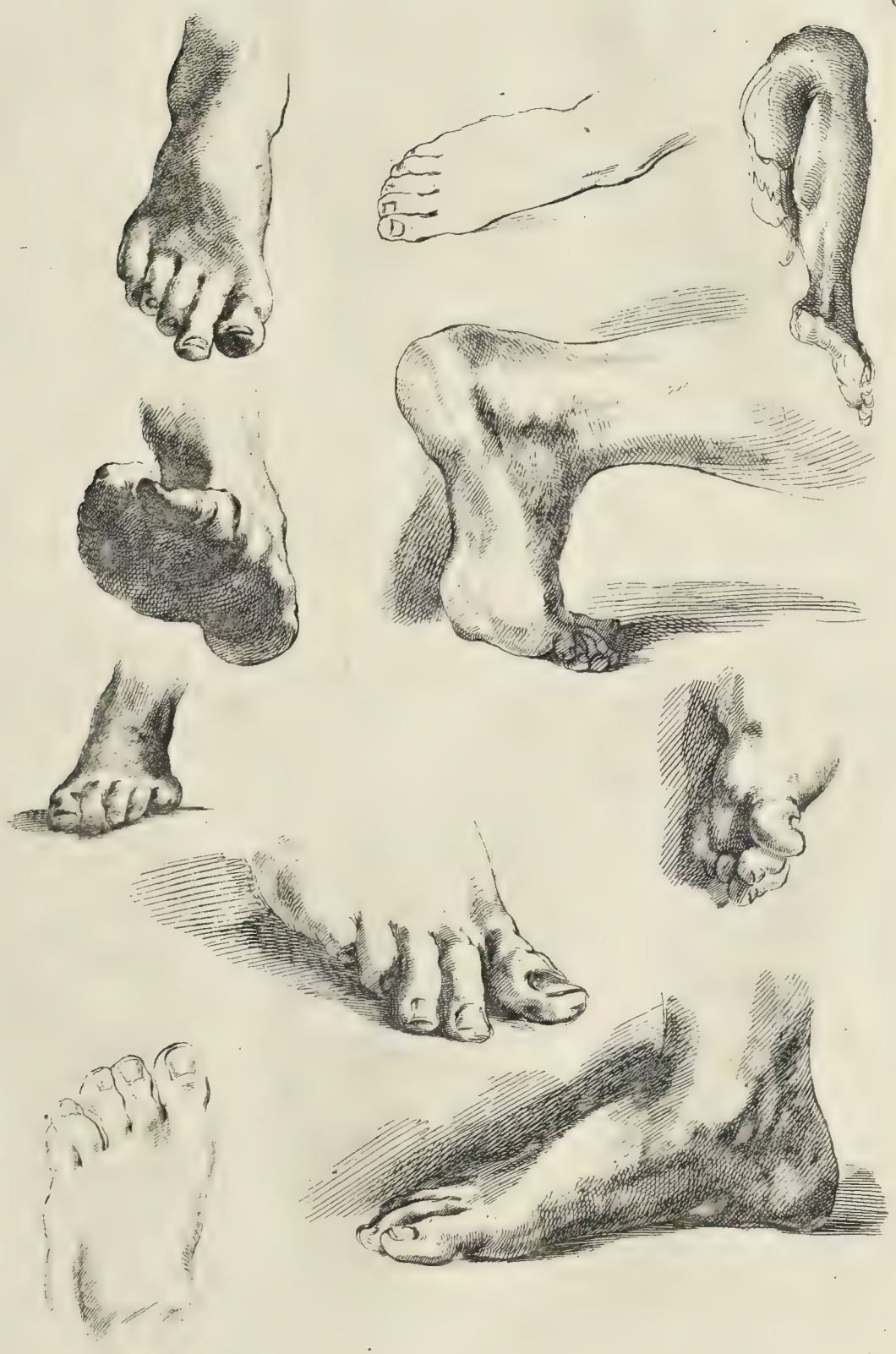


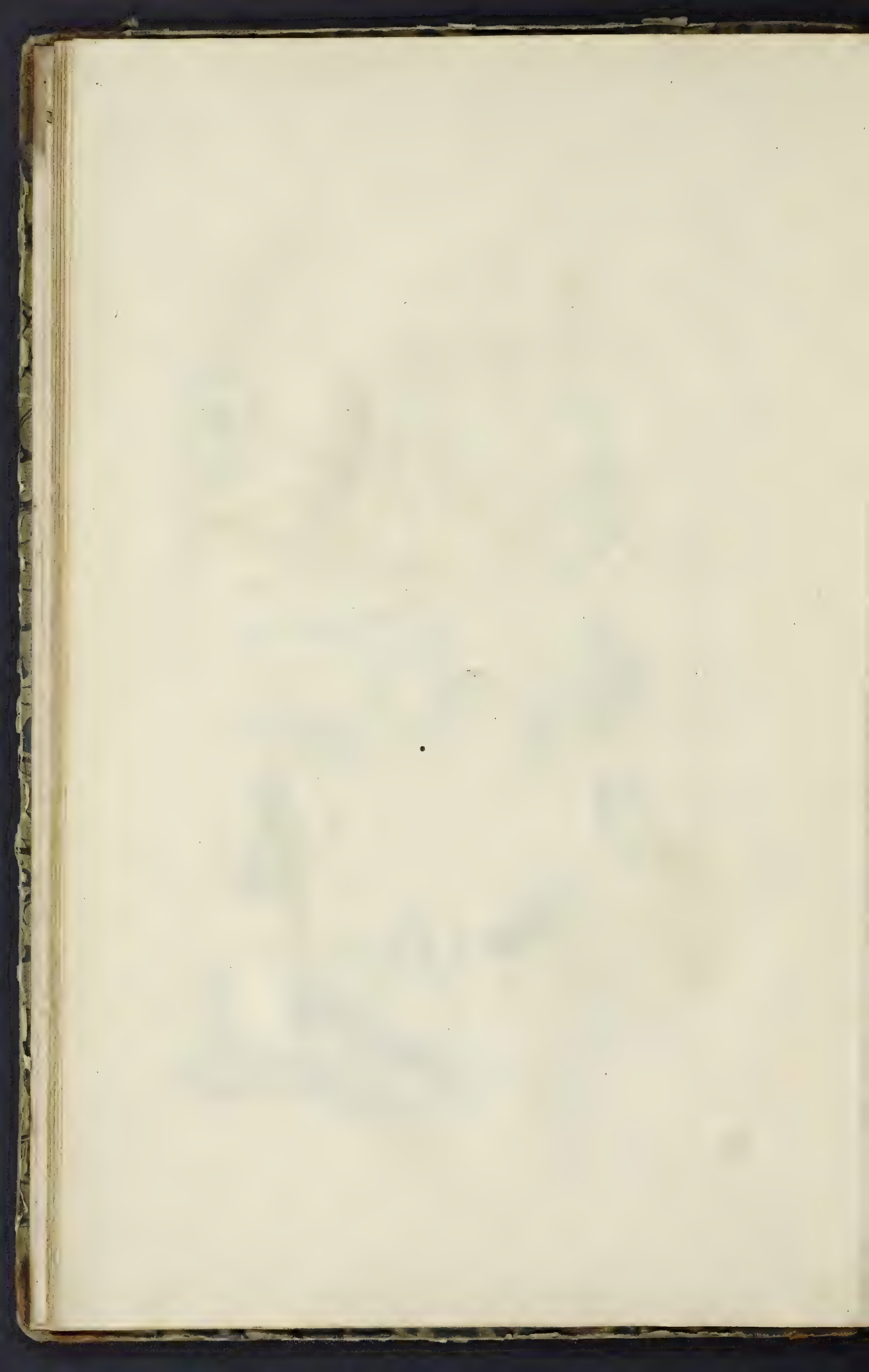


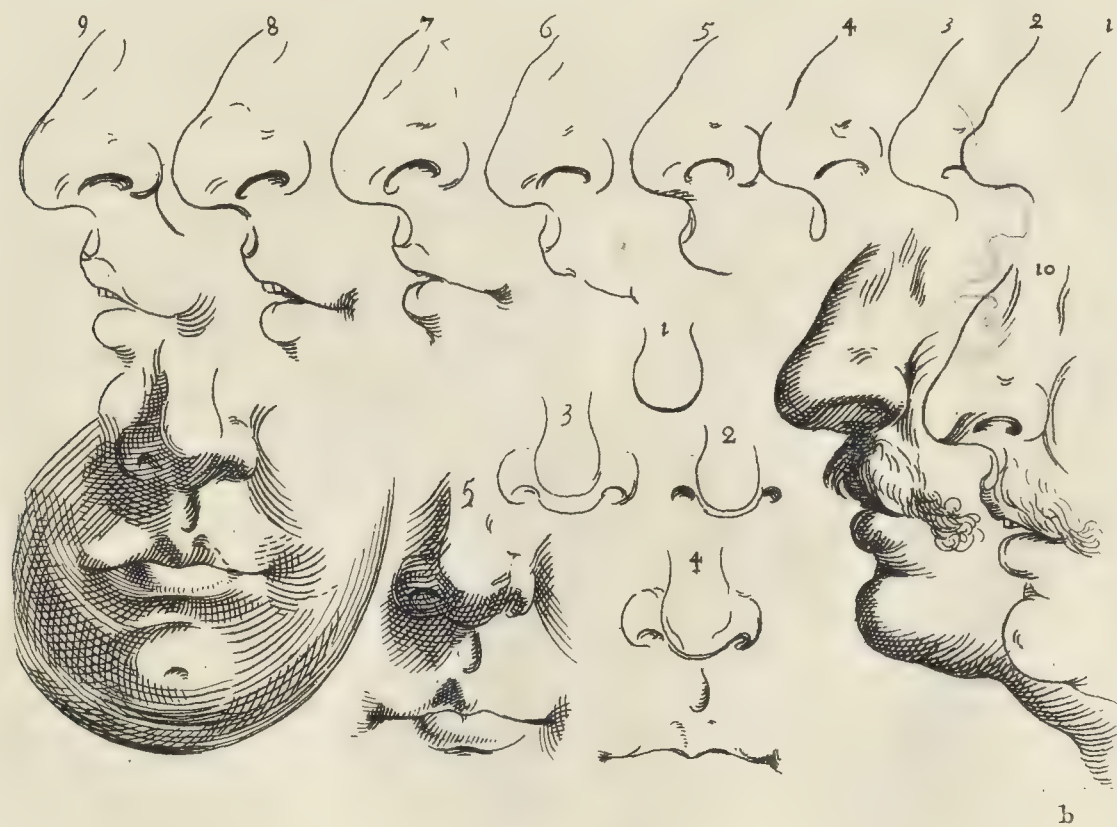
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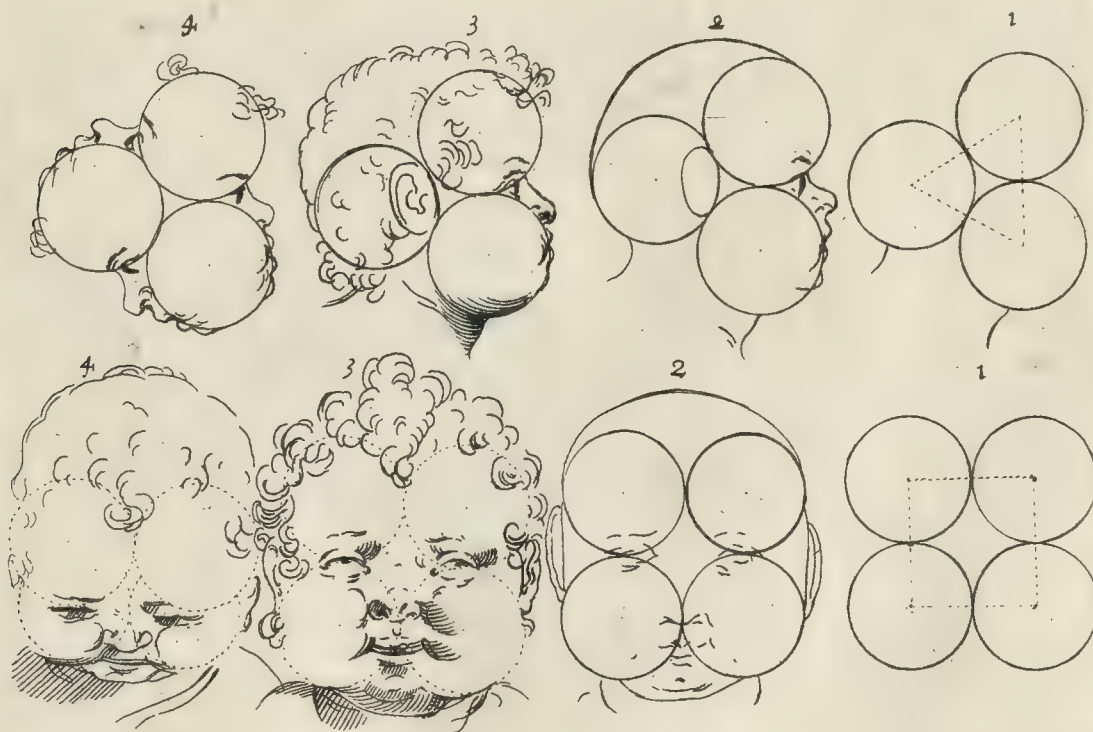
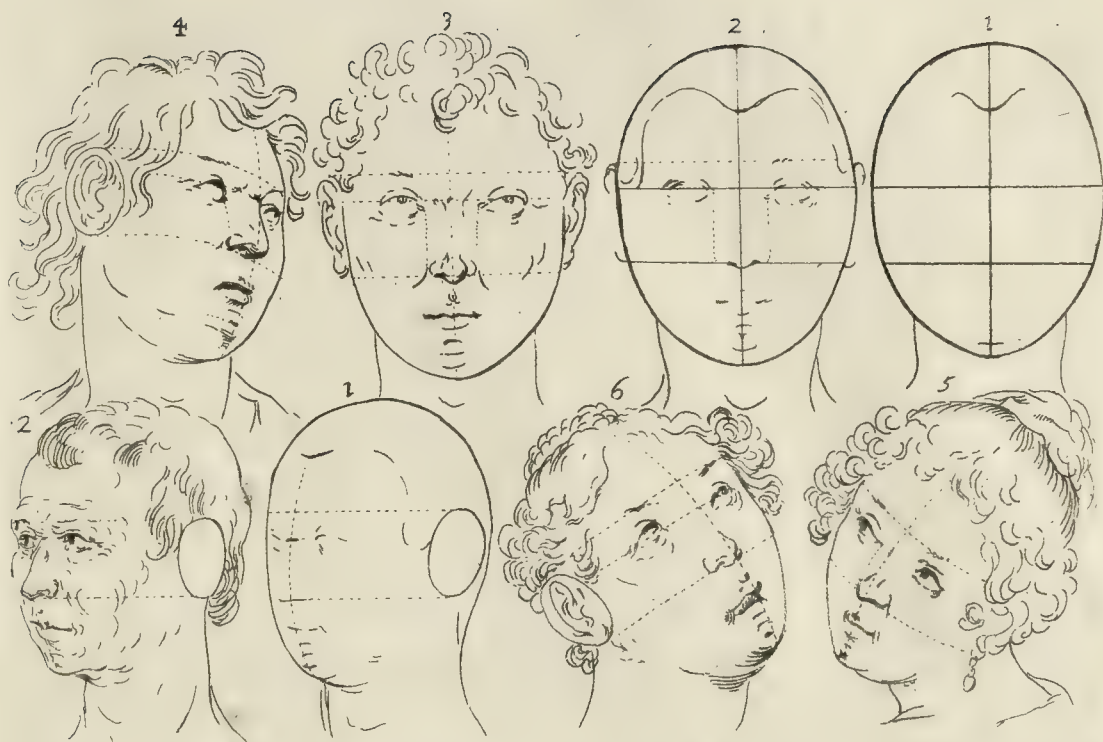
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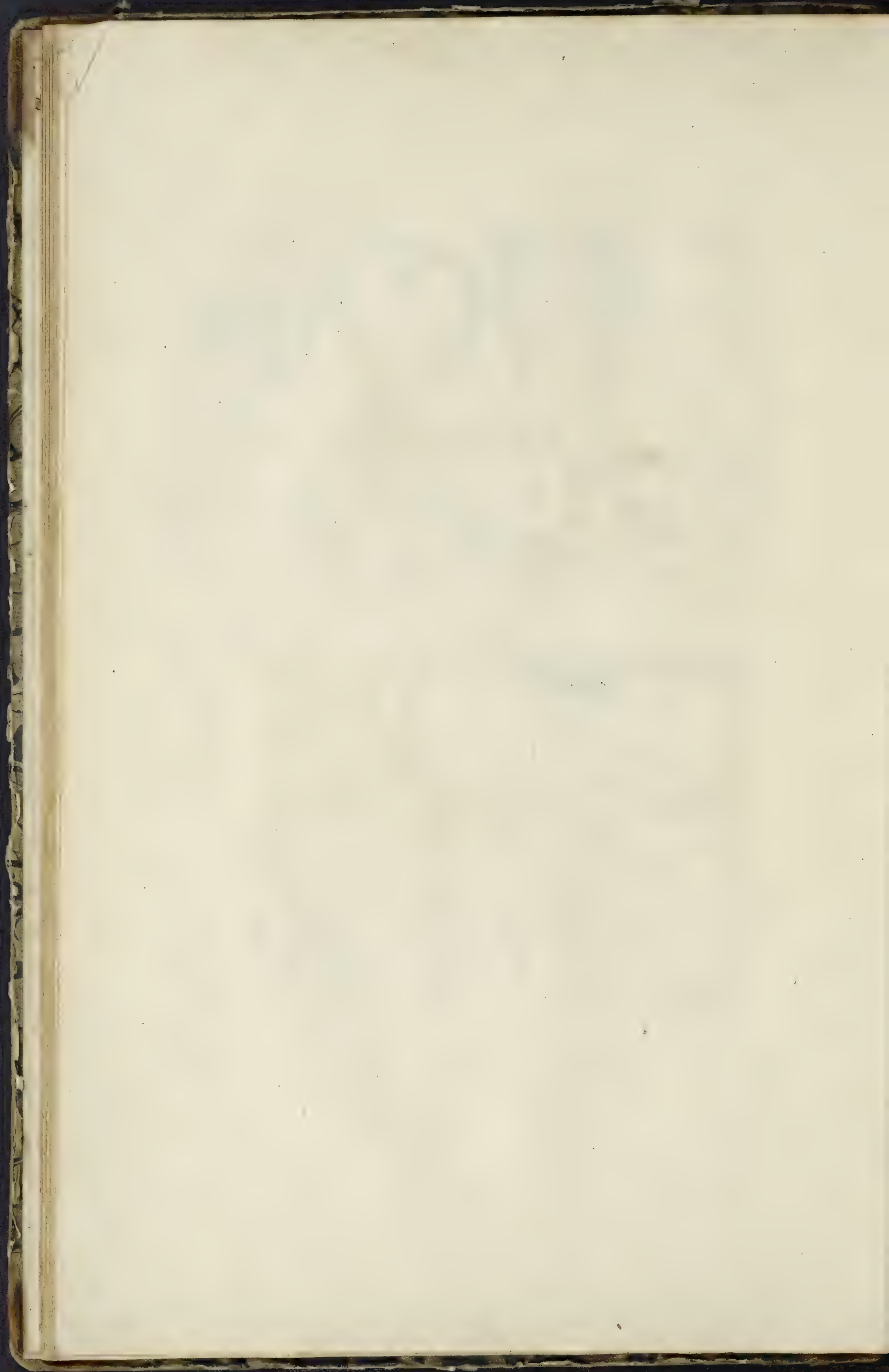


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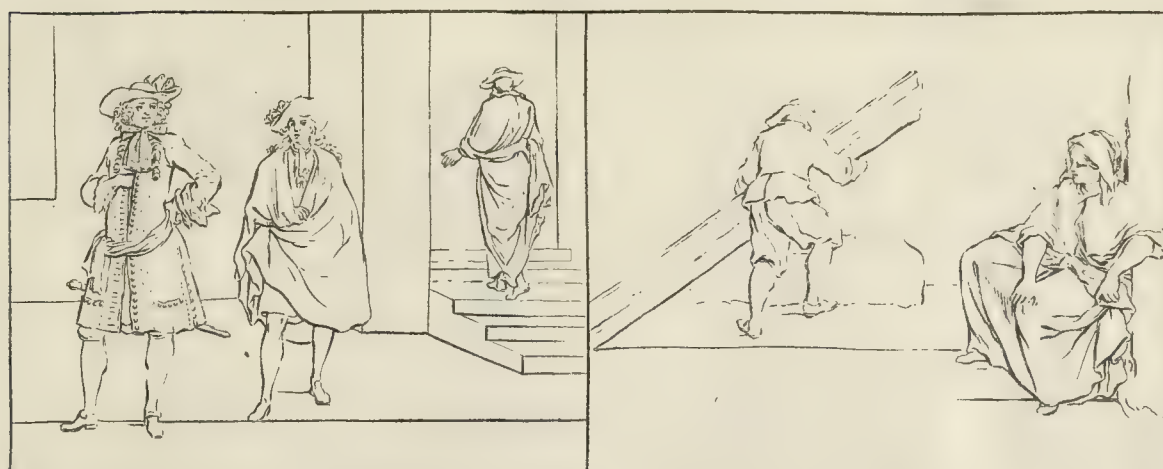
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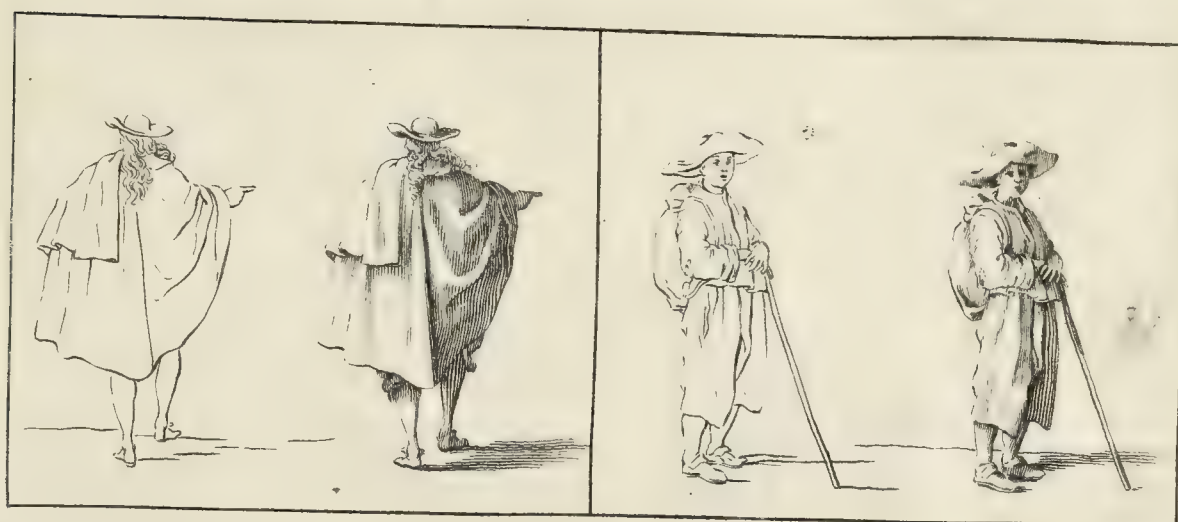
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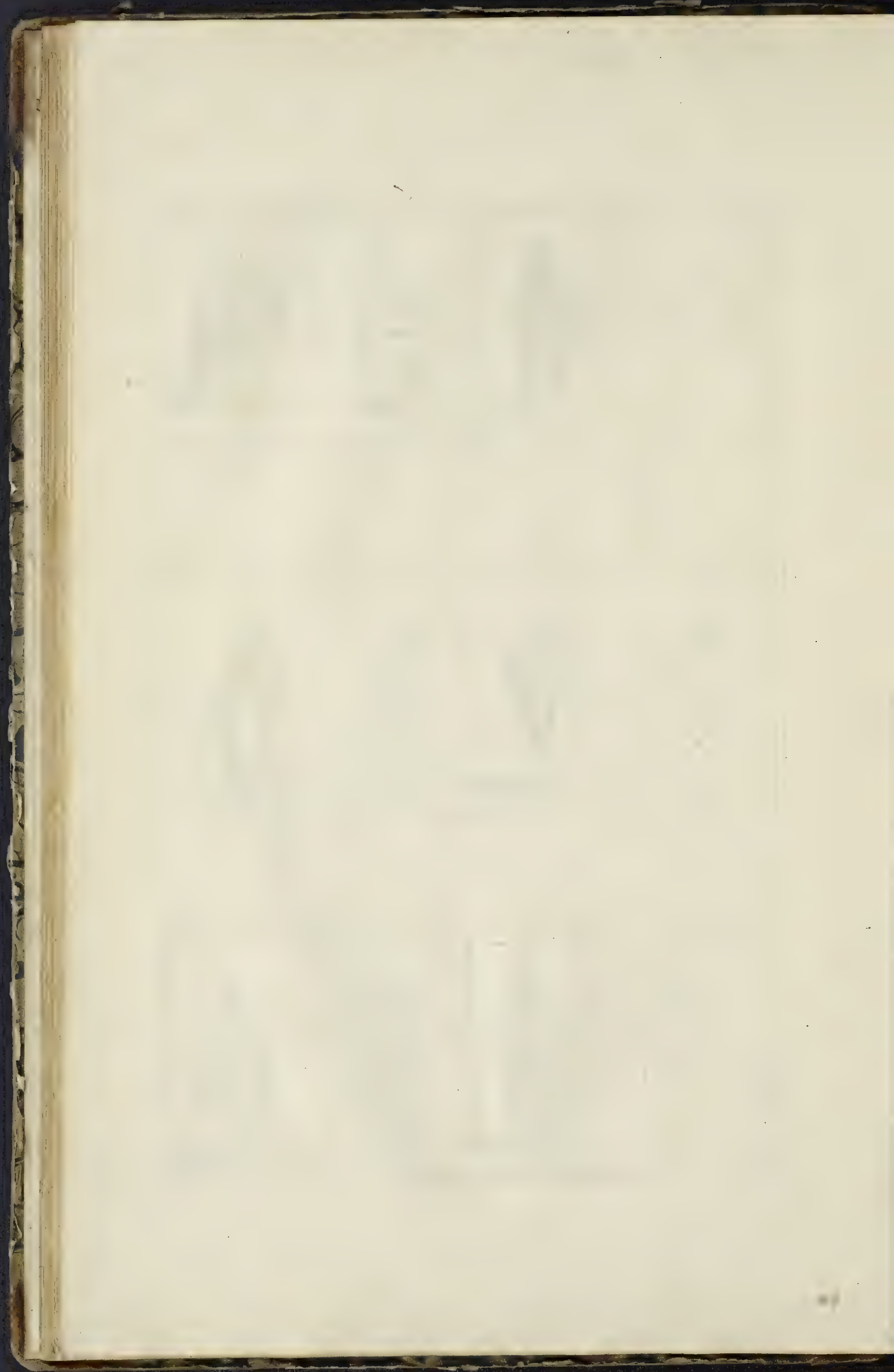
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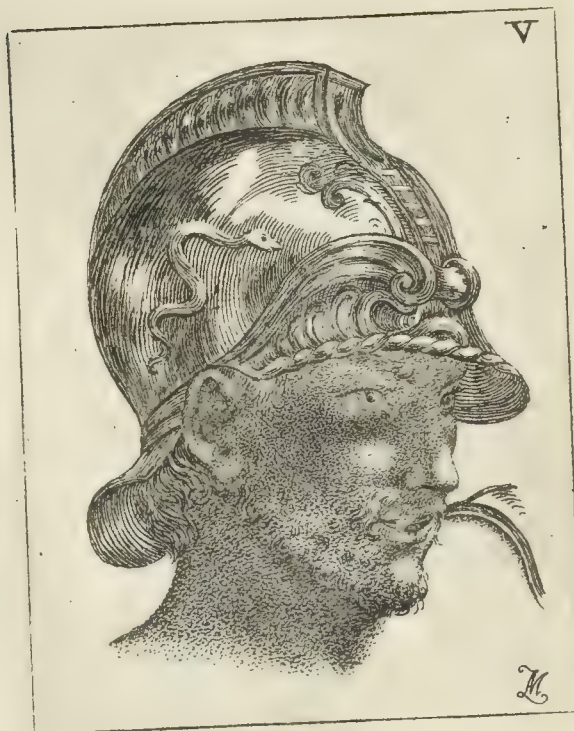








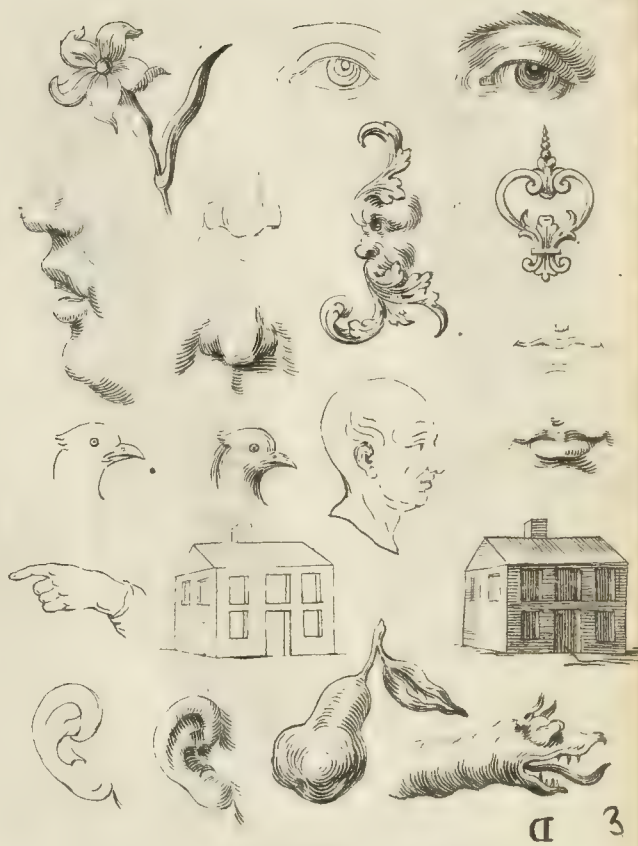




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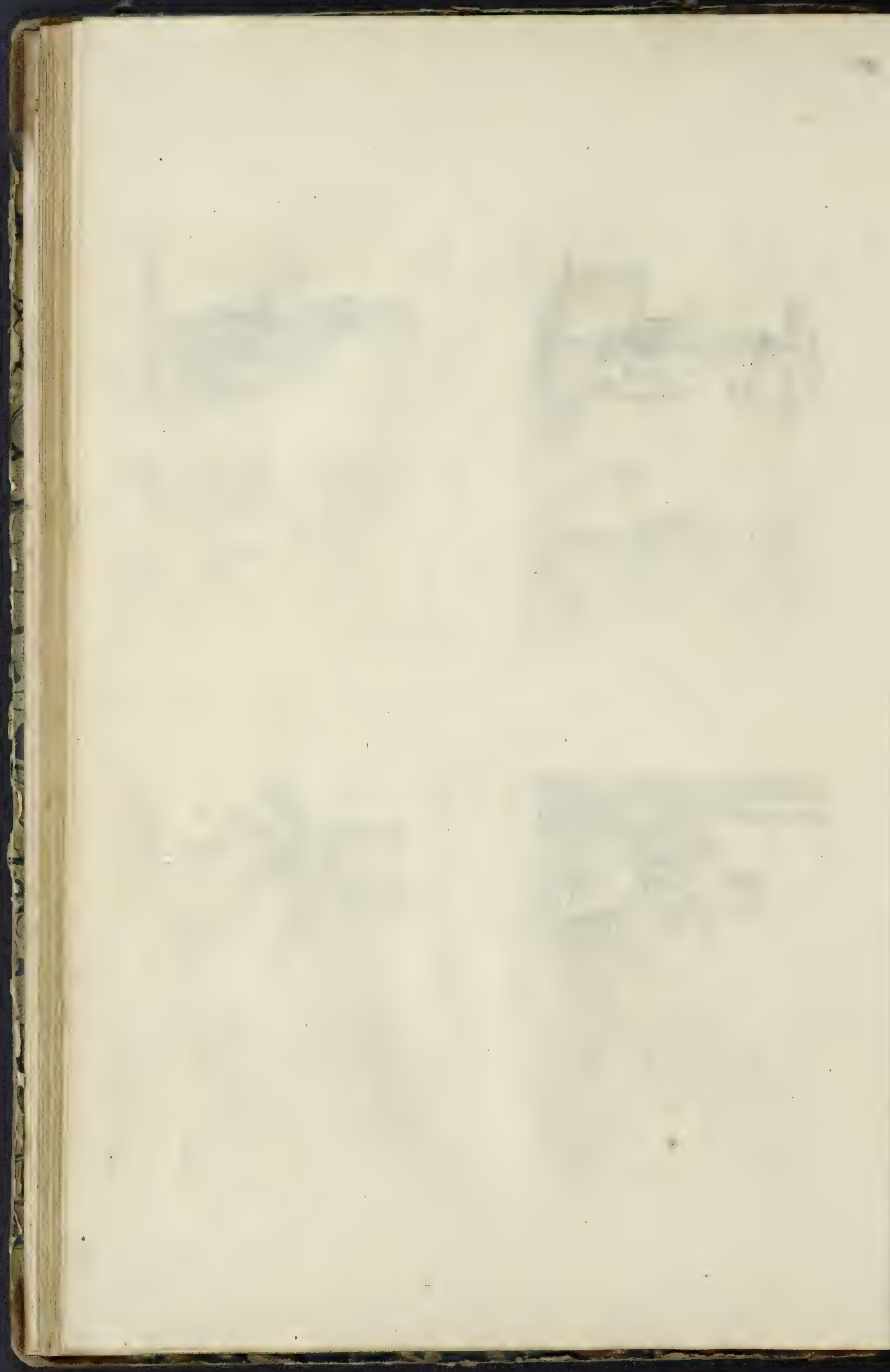


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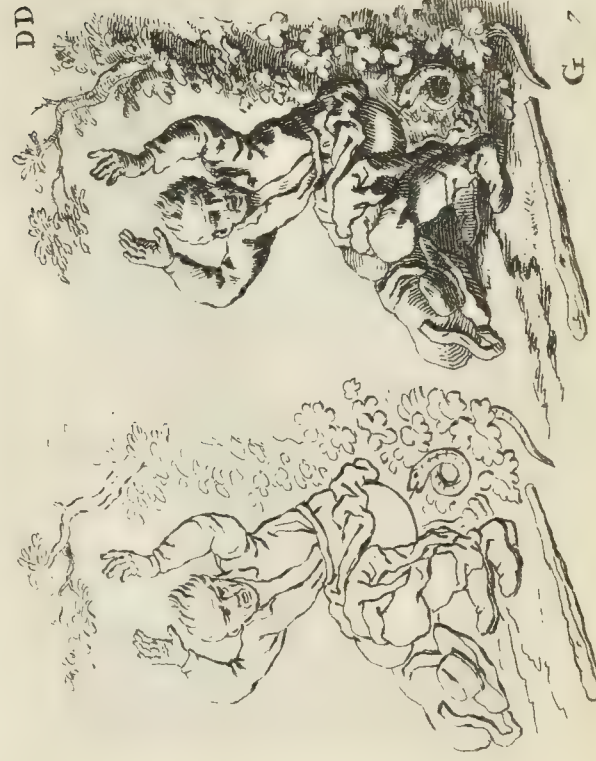
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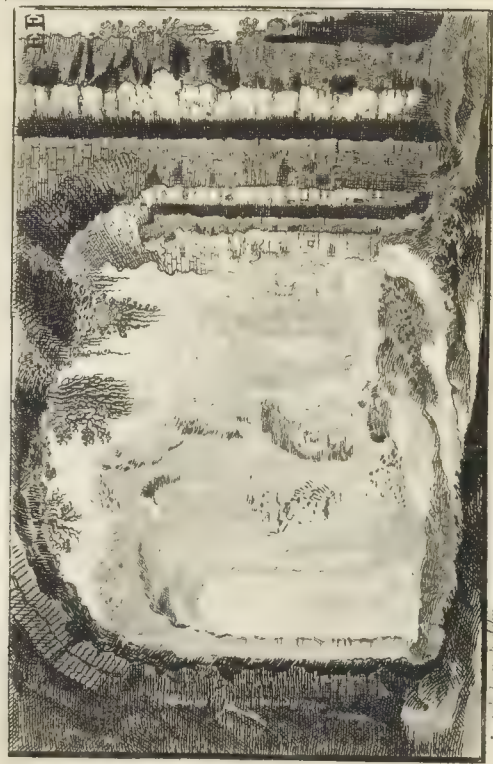
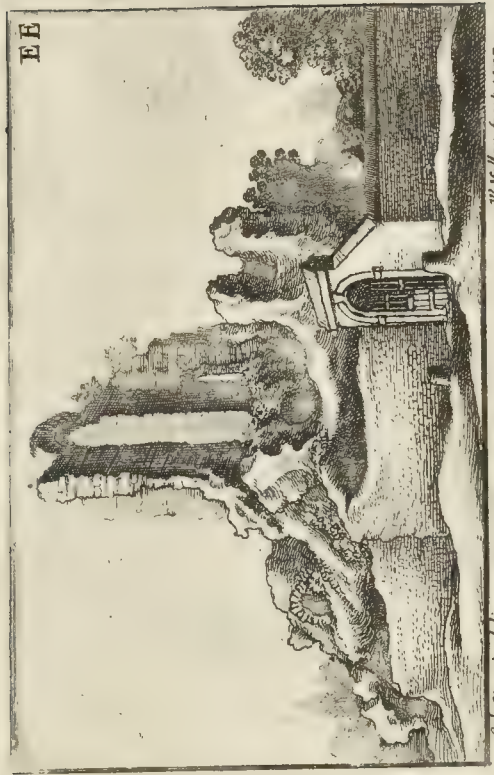
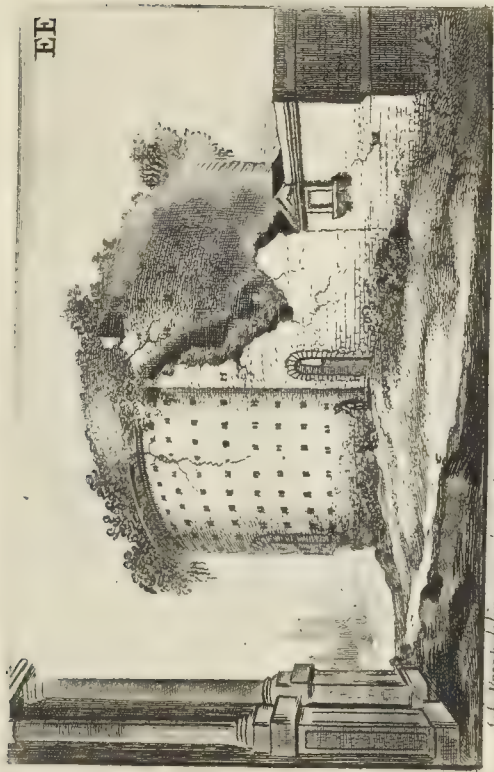
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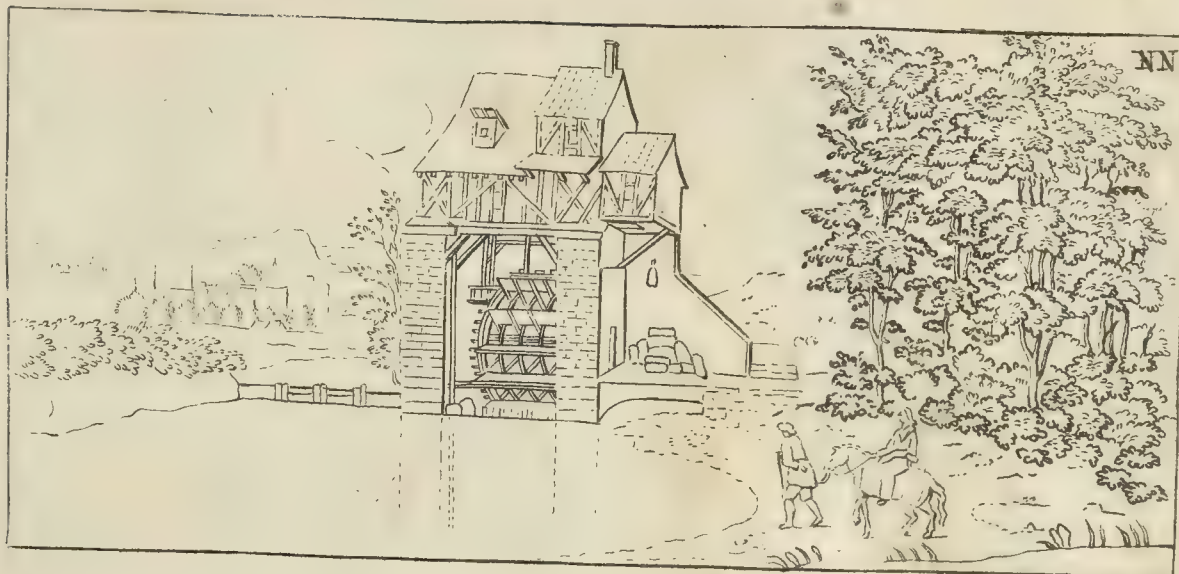


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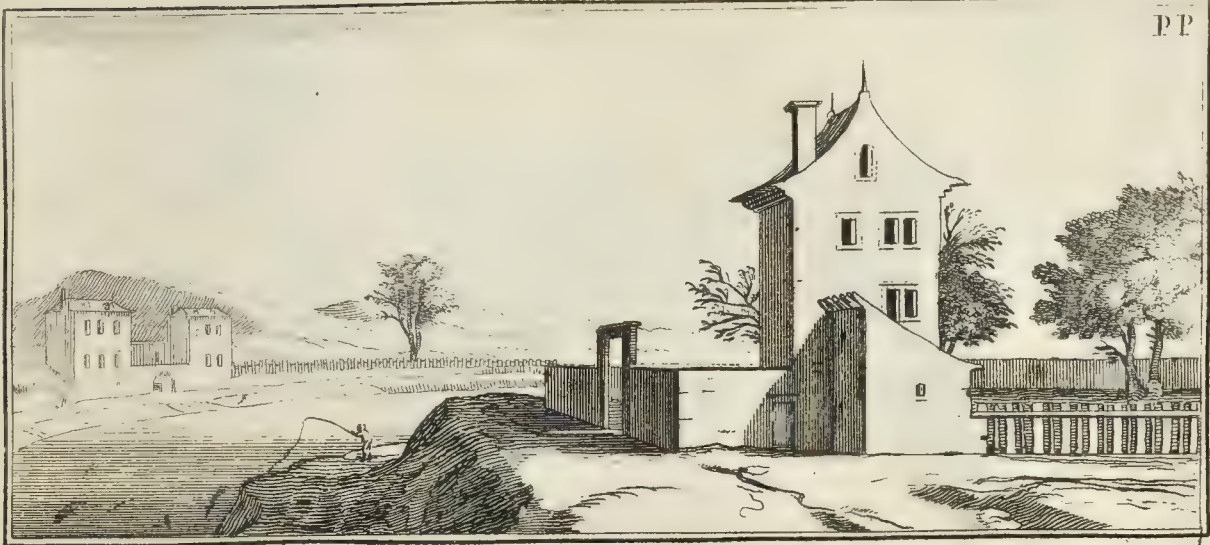
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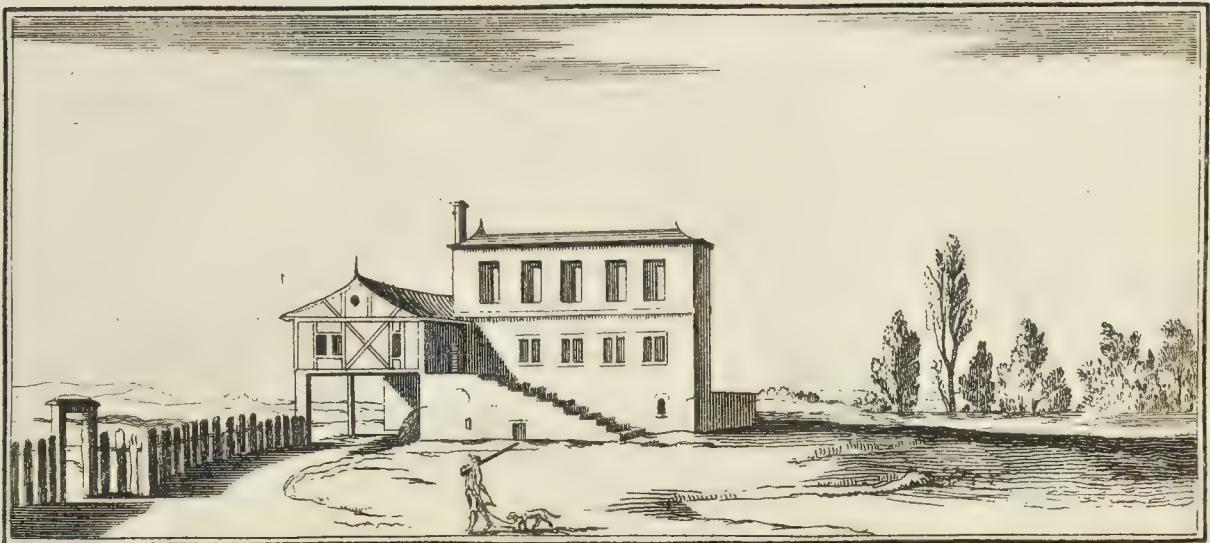
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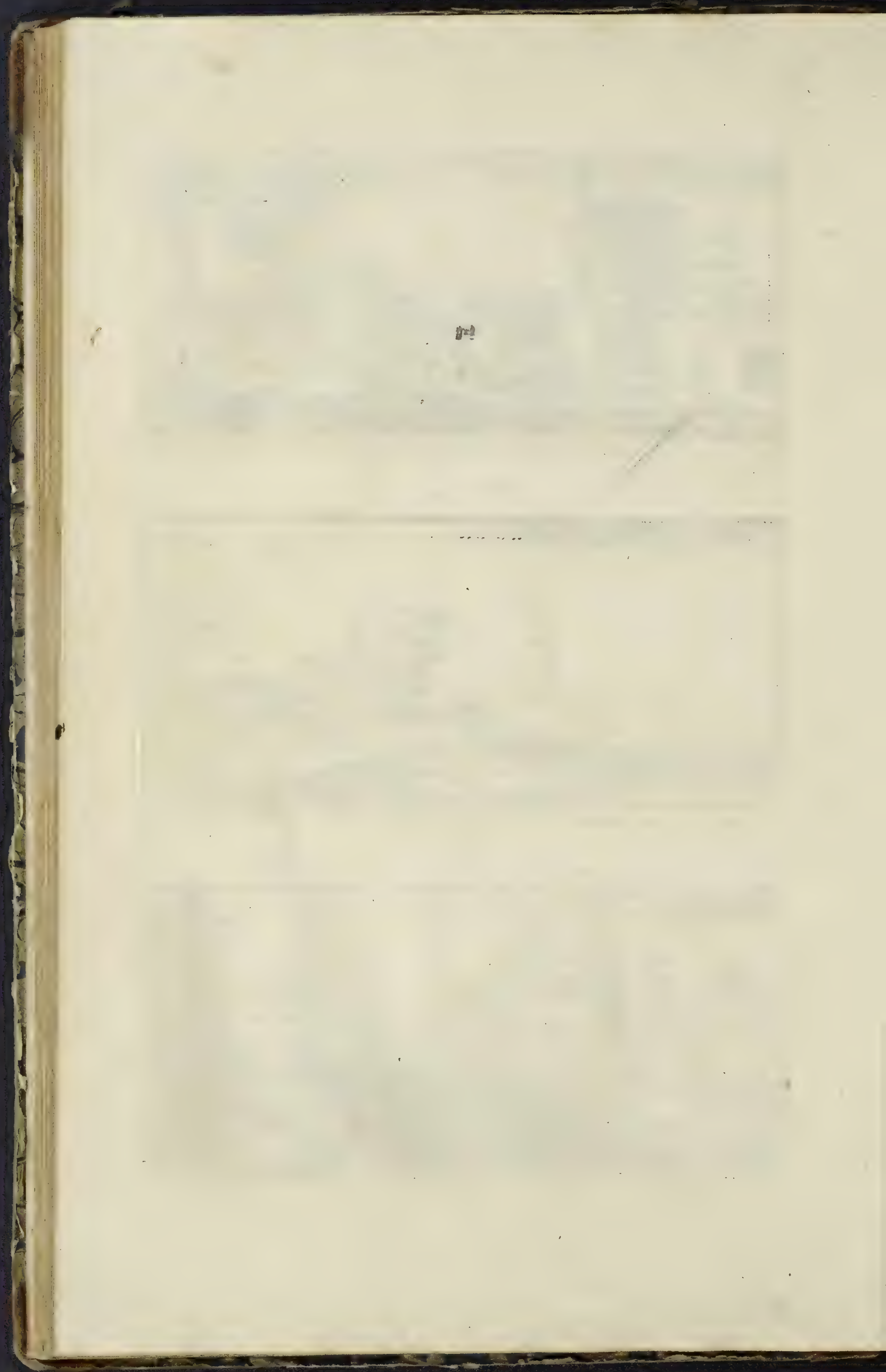
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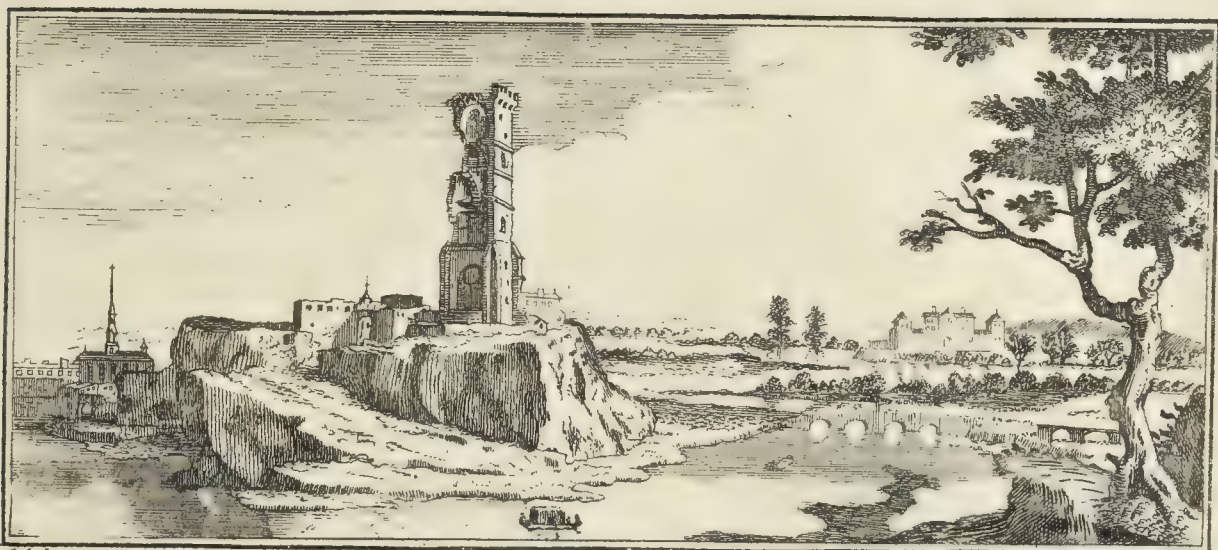
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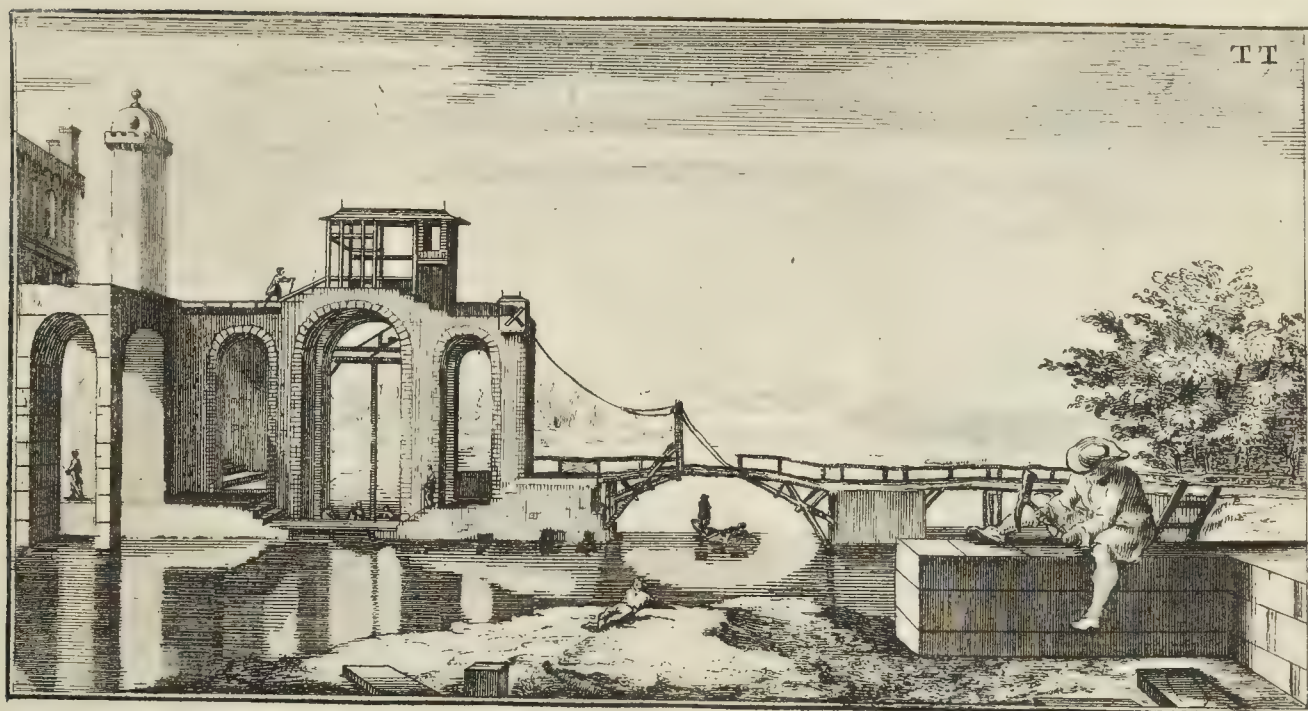
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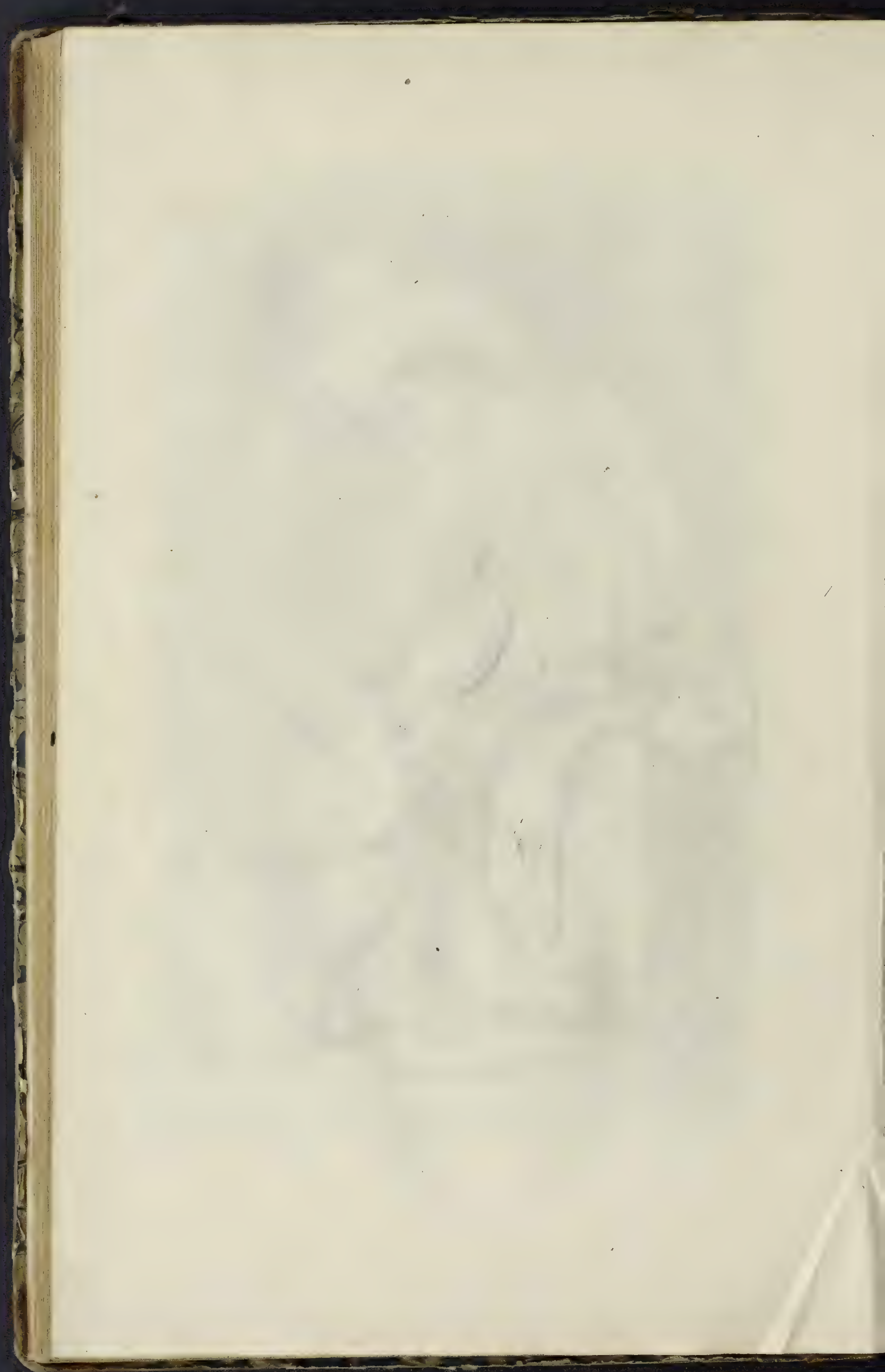


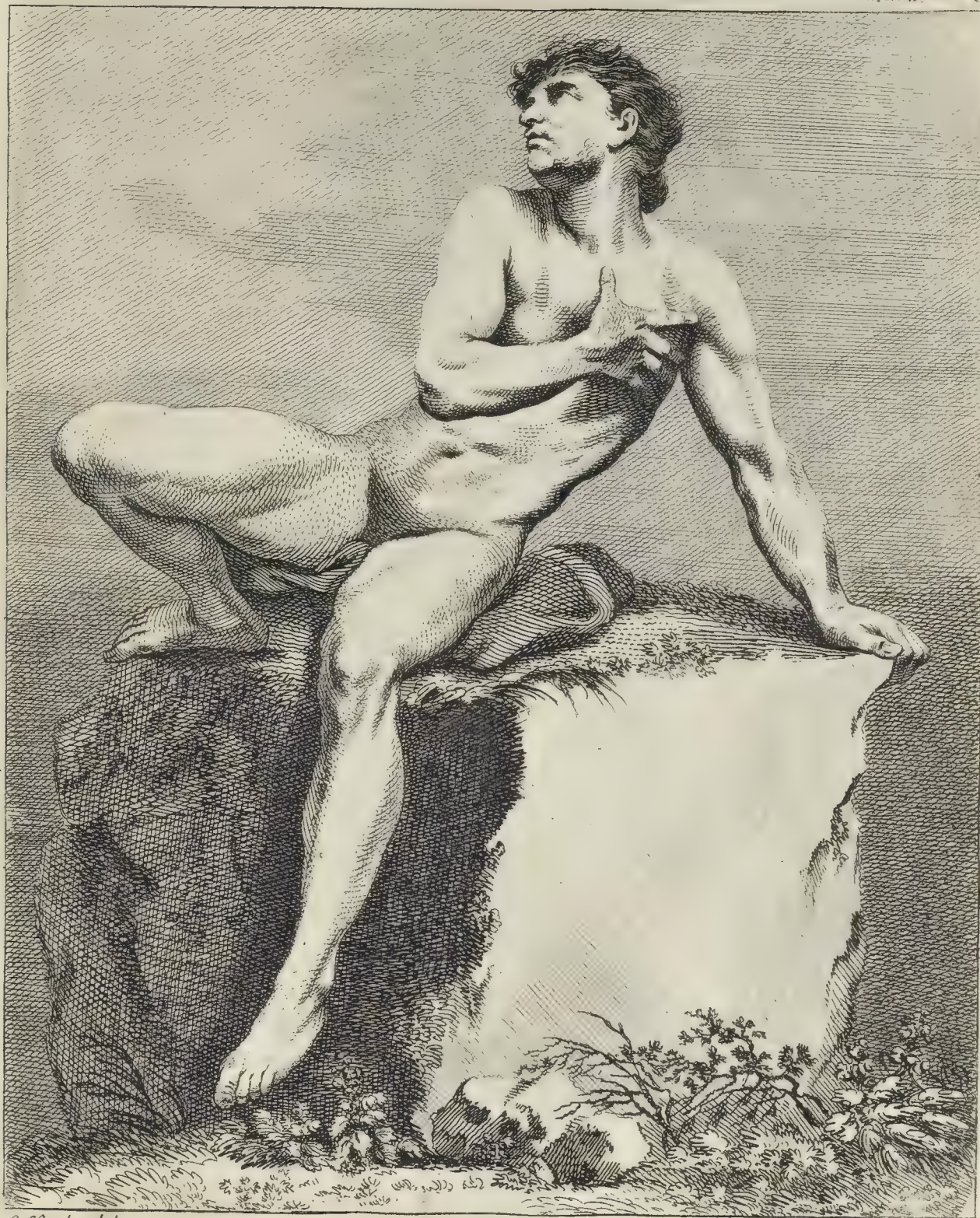
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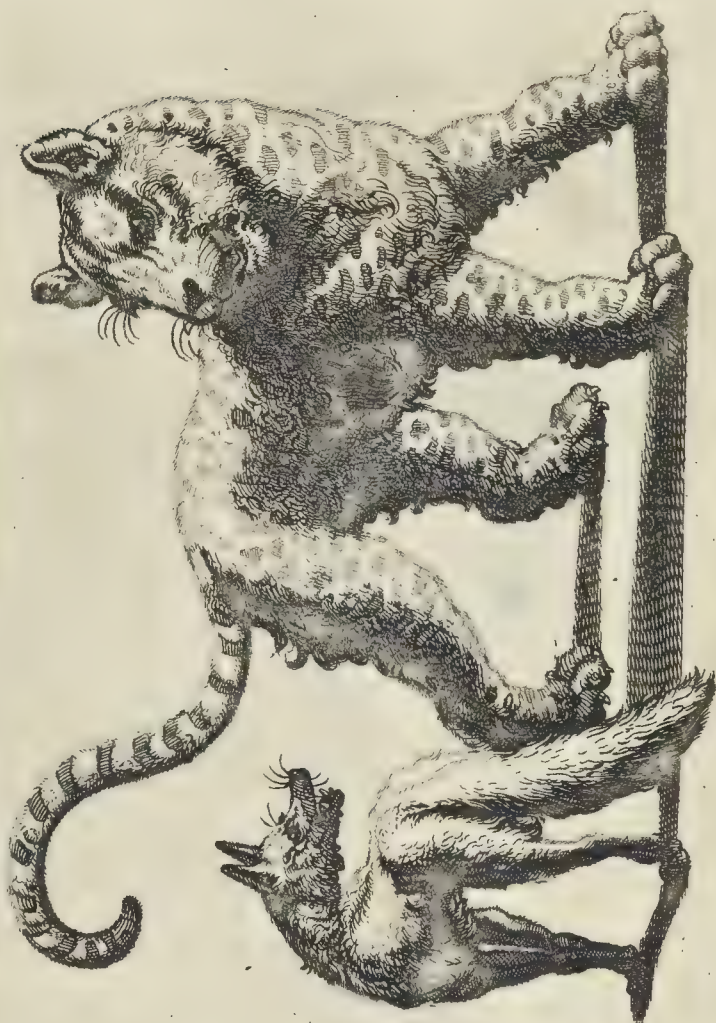


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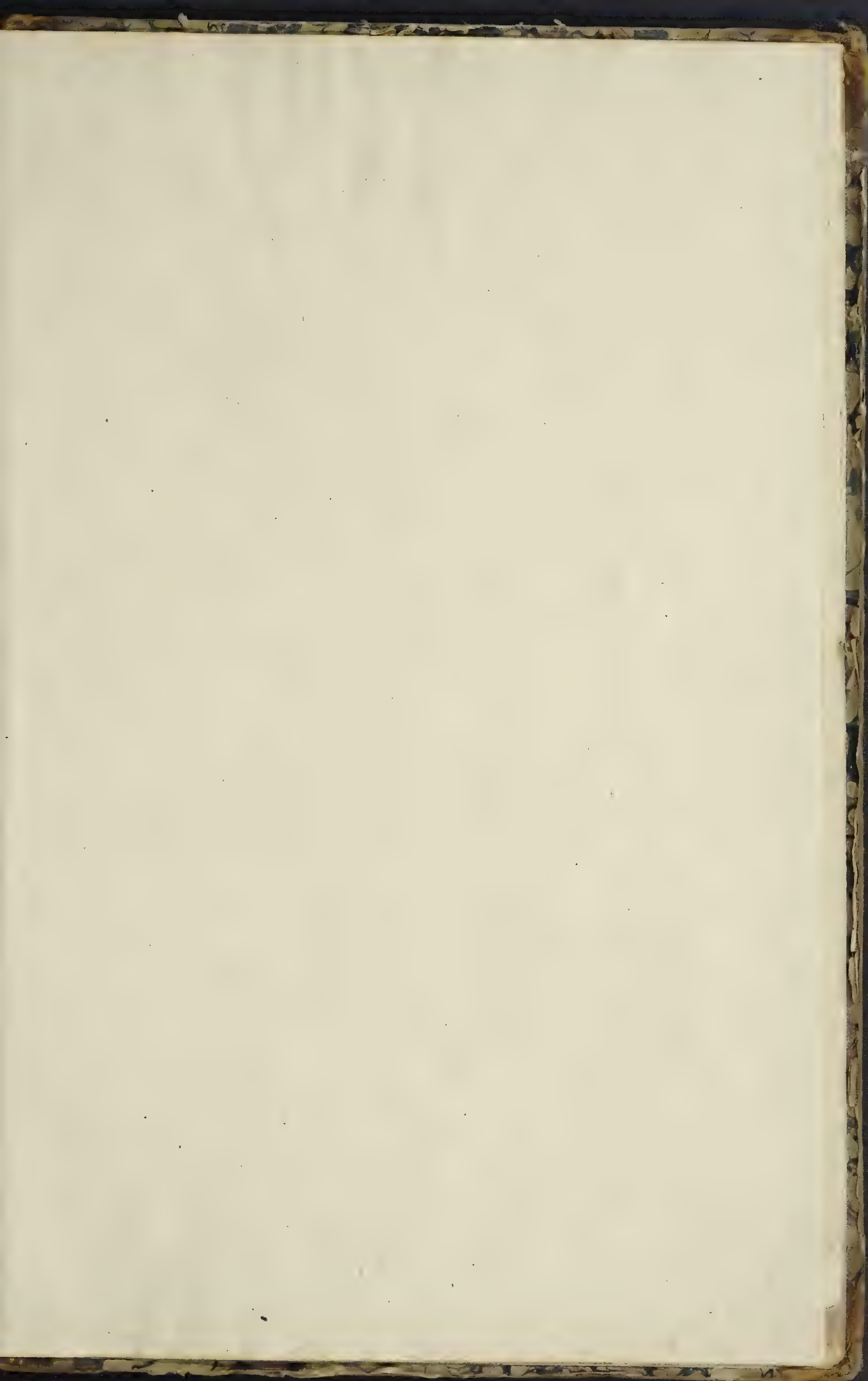
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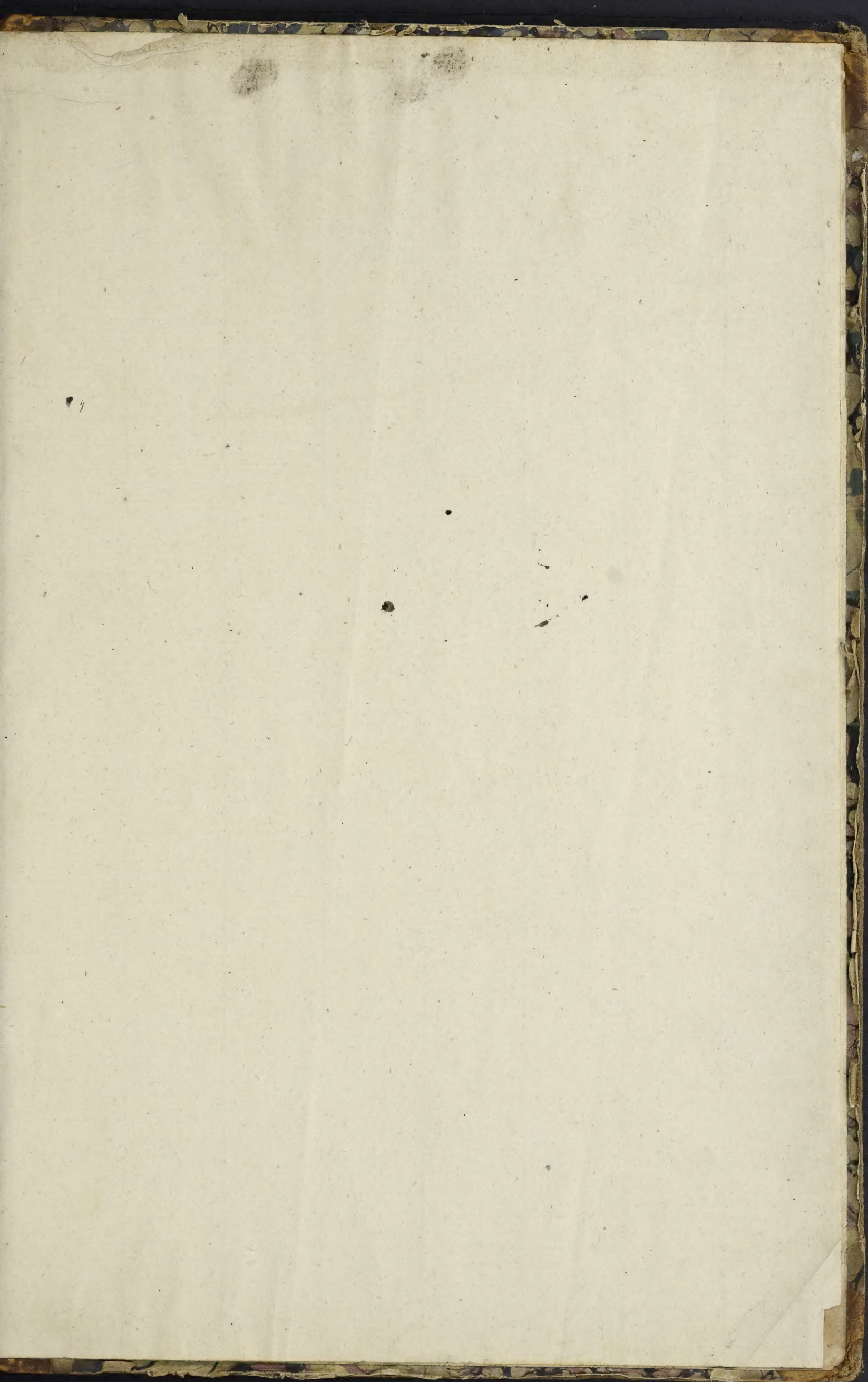


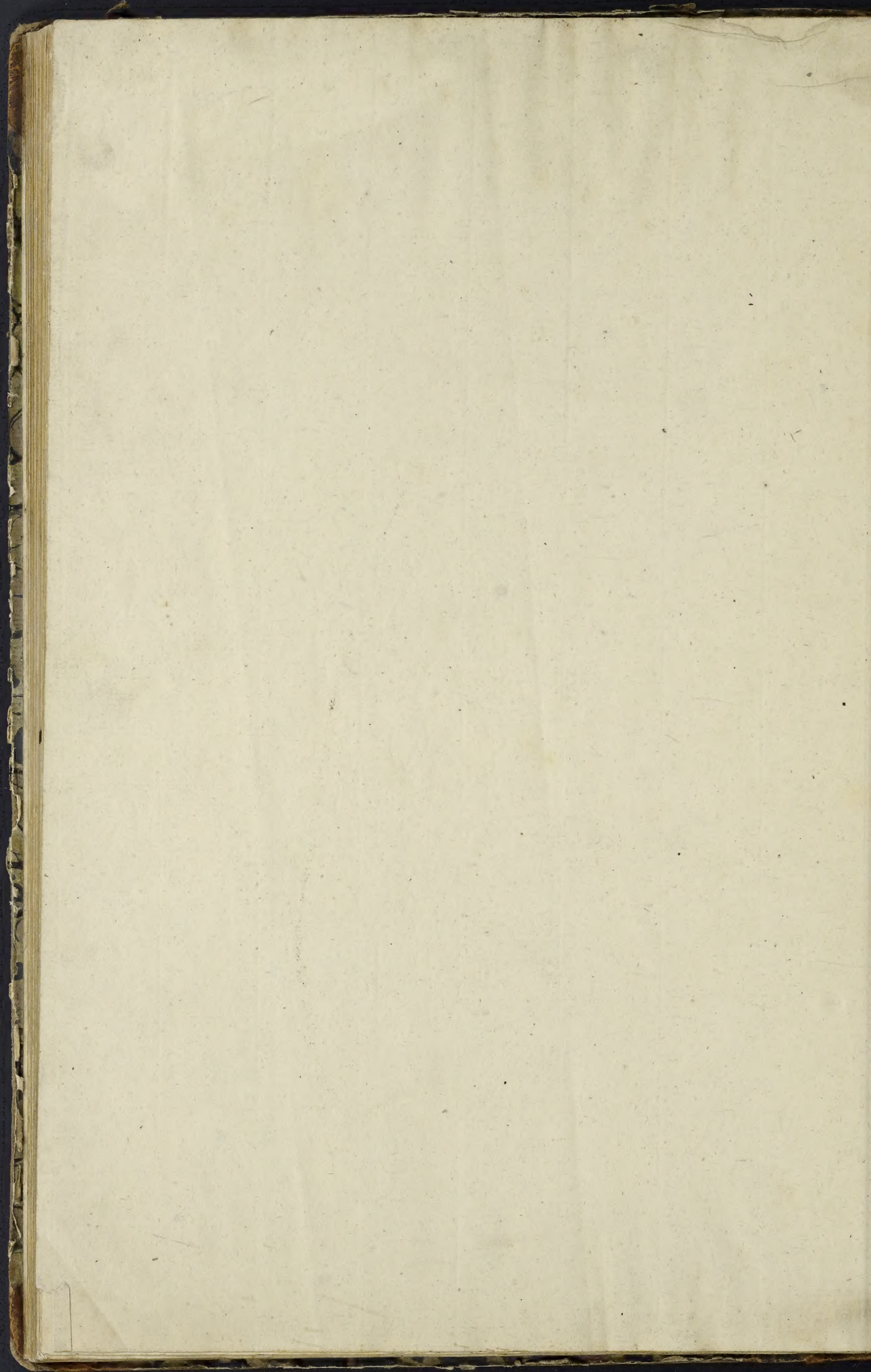
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